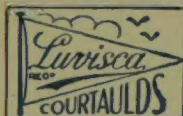


# THE ILLUSTRATED LONDON NEWS



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SATURDAY, FEBRUARY 17, 1934.



## PARIS BY DAY AND NIGHT DURING THE RIOTING AND STREET-FIGHTING.

- (1) A RIOTER HURLING A MISSILE FROM BEHIND AT MOUNTED POLICE IN THE PLACE DE LA CONCORDE.  
 (2) ANOTHER RIOTER IN THE ACT OF THROWING A MISSILE FROM A BURNING STREET BARRICADE.

The great riot of February 6 in Paris (illustrated in our last number) was followed by further disorders. The above photographs are dated the 8th—the lower one taken in the darkness of the early hours—and show typical

incidents of street fighting by day and night. The disturbances on that day were a continuation of a Communist riot on the 7th. Further incidents in Paris, since the first upheaval, are illustrated on pages 226 and 227.





THE PLACE DE LA CONCORDE AS A SCENE OF CIVIL DISCORD DURING THE PARIS RIOTS: AN INTERESTING GENERAL VIEW FORMING PART OF A BRITISH FILM THAT WAS MADE AT CONSIDERABLE PERSONAL RISK.

## PHASES OF MODERN STREET-FIGHTING DRAMATIC INCIDENTS DURING THE



POLICE IN EMERGENCY STEEL HELMETS, WHICH CAUSED THEM OCCASIONALLY TO BE MISTAKEN FOR TROOPS AND ATTACKED MORE FIERCELY BY RIOTERS: A CORDON GUARDING THE HOUSE OF PRESIDENT LEHUR.



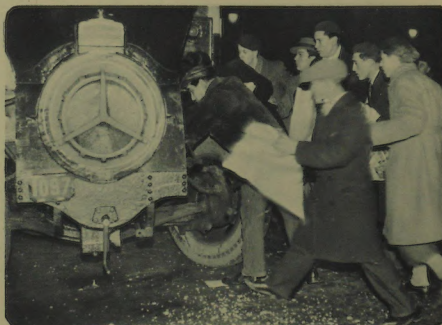
ACTION BY WATER: A MAIN, BURST BY RIOTERS, FLOODING ONE OF THE PARIS BOULEVARDS ON THE MORNING OF FEBRUARY 5, THE DAY AFTER RENEWED RIOTING BY COMMUNISTS.



ACTION BY FIRE: ONE OF ABOUT FORTY NEWSPAPER KIOSKS IN THE STREETS OF PARIS OVERTURNED AND BURNED BY RIOTERS; WITH A FIREMAN PLAYING A HOSE ON THE WRECKAGE.



BROKEN HEADS A RESULT OF COMING INTO COLLISION WITH THE POLICE: A WOUNDED DEMONSTRATOR ARRESTED DURING THE COMMUNIST RIOT; AND OTHERS COWERING ON THE GROUND.



ANOTHER FORM OF ACTION BY FIRE: RIOTERS IGNITING A MOTOR-BUS—ONE OF TEN PUBLIC VEHICLES, INCLUDING TRAMS, BURNED IN THE RIOT OF FEBRUARY 6, BESIDES ABOUT FIFTY PRIVATE MOTOR-CARS.

became quite a "vogue." On the 7th the extremists of the Right, such as the Royalists, did not renew demonstrations, but in the evening Communists began further destructive rioting. They started four large fires, erected barricades, burnt newspaper kiosks, and smashed shop windows. They worked in small bands, which disappeared down side streets when the police approached. Most of the rioters were youths. The police dealt severely with those caught looting or wrecking, beating them senseless and leaving them to be picked up by

## AT A TIME OF "CIVIL COMMOTION": PARIS RIOTS; AND THEIR AFTERMATH.



ON THE DAY OF THE GENERAL STRIKE: A HUGE MASS MEETING OF SOCIALISTS, JOINED BY COMMUNISTS, IN THE COURS DE VINCENNES—A DEMONSTRATION THAT PASSED OFF QUIETLY UNDER POLICE CONTROL.



SIGNS OF PARTICIPATION IN THE STREET-FIGHTING WHICH BECAME A "VOGUE" IN PARIS: HEAD-BANDAGES WORN BY FOUR MOURNERS AT THE FUNERAL OF A MAN KILLED IN THE RIOTS.



ONE OF THE COUNTLESS SCARS, LEFT BY THE RIOTS, ON THE BUILDINGS OF PARIS: A STONE BALUSTRADE EITHER WANTONLY DESTROYED BY RIOTERS, OR BROKEN UP INTO FRAGMENTS FOR USE AS MISSILES.

volunteer first-aid men. Several hours of such proceedings caused much material damage. The casualties were stated as 2 killed, nearly 100 seriously injured, and several hundreds of others hurt. February 8 was a comparatively quiet day, but on the 9th Communists again gave trouble by attempting to hold a mass meeting in the Place de la République. There was some shooting, and the police made lorry attacks on barricades at Belleville and Menilmontant. On the 10th, large crowds attended the funerals of three victims of the first riot



WINDOW-BREAKING AS A FEATURE OF COMMUNIST DEMONSTRATIONS WITH AN ELEMENT OF HOOLIGANISM: A TYPICAL EXAMPLE AT A SHOP-FRONT IN THE RUE TRONCHET, NEAR THE PLACE DE LA CONCORDE.



THE TRAGIC SIDE OF INSURRECTION: PARIS CROWDS IN REFLECTIVE MOOD AT THE FUNERAL OF ONE OF FIFTEEN CIVILIANS WHO LOST THEIR LIVES IN THE FIRST RIOT.



ELOQUENT TESTIMONY TO THE DESTRUCTIVE ENERGY OF THE RIOTERS IN PARIS: A PILE OF MISCELLANEOUS WRECKAGE COLLECTED AFTERWARDS ON A QUAY-SIDE NEAR THE CHAMBER OF DEPUTIES.

on the 6th, but there was no disorder. The twenty-four-hour General Strike, begun at midnight on the 11th throughout France, passed off peaceably in Paris. A huge mass meeting of Socialists and Communists was held in the Park of Vincennes, but police control was powerful and effective, and no rioting occurred. We may add that our first photograph (that on the left in the top row) showing the Place de la Concorde during a riot, is part of a Gaumont-British film, taken at considerable personal risk to the operator.

What modern street-fighting between police and rioters may mean in a great city is vividly shown in the Paris scenes illustrated here and on our front page. As there noted, the worst outbreak, on February 6 (illustrated in our last issue), was followed by other disturbances. The casualties on the 6th were given later as 15 killed (all civilians) and 900 wounded, of whom about 400 were police and guards. The figure for wounded civilians included only those in hospital, and doubtless many hundreds of others were injured. The wearing of bandages





By G. K. CHESTERTON.

ALL my life long the noise of battle rolled, chiefly between dramatic critics and theatrical managers, about the rights and wrongs of the Censorship of Plays; and I have no doubt the noise is still going on over any corresponding Censorship of Films. But though there were incessant differences between those who agreed with the Censor and those who disagreed with him, none of the differences were so great as the difference between two reasons for disagreeing. There were some who seemed to hold that any artistic experiment, however anarchical or abnormal, or manifestly and even medically insane, had a mysterious right of its own to override any social custom or convenience, any common sense or ordinary civic dignity. The artistic experiment had this right because it was an artistic experiment; not even because the art was artistic; still less because the experiment was successful. Even the worst play must take precedence of the best law. If the artists had wanted to have real blood in their murders, as some other artists used real mud on their landscapes, one can only suppose that these critics would have agreed to sacrifice a few human lives to the thrill of realism. If the actor-manager were working on the old lavish scale, he might be encouraged to turn the theatre into an amphitheatre. He might make a feature of real lions, who would be expensive; and real Christians, who would be rare.

Anyhow, the theory of the thing seemed to be that supreme spiritual authority in this world belongs to art, or rather, to anybody who chooses to say that he is attempting something new in art. I was never able to accept this highly modern and credulous conception; because I am unable to imagine any human being accepting any authority that he has not originally reached by reason. And I cannot conceive what reason there could possibly be for accepting the authority of artists; not to mention bad artists. But it was a very common attitude thirty or forty years ago; and it covers large spaces of society still. There is a great deal that is amusing about this arbitrary sort of artist; as well as the more obvious joke of his art. Perhaps the funniest thing of all about him is that he sometimes calls himself a Pagan. He is the sort of man who might be murdered almost anywhere, even in an English Socialist revolution; but if there is one place where he would be killed quite instantly, for a dead certainty, for defying the gods and disregarding the dignity of the republic, it is in a city of the Pagans.

But there always was, and there still is, an exactly contrary case against the Censor and the Censorship. It is that the rules of the Censorship encourage anarchy; and that the worst sort of anarchy; which is anarchy in the mind. There is an obvious example, which I mentioned long ago, when this debate was more topical. By the old rule of Censorship, we must not put Jesus on the stage.

It would be much easier to put Judas on the stage. It would be perfectly easy to justify Judas on the stage. There is now no form of blasphemy or bad morals that anybody is really forbidden to justify on the stage. A modern drama may be one wild dance of all the devils and all the swine. It may contain anything or anybody, except anybody who can cast out devils or destroy swine. Generally speaking, in the whole spirit of the thing, the one thing that the Censor can really cut out is God. He has no particular reason to cut out Satan; and no reason at all to cut out Satanism. No doubt the actual wielders of such powers try to soften their insane regulations by behaving as sanely as they can. But I am not talking about the Censor, but about the rules of the Censorship. And though they are by this time an old example, they are still perhaps the most distinct and disputable example of a certain moral muddle into which this country has managed

of modern society. When I say a problem, I do not in the least mean what is meant by a doubt. I do not mean that I have a shadow of doubt about what we personally should do; and especially what we should not do. We should not do as they do; any more than we should beat Jews because we are in Prussia, or murder priests because we are in Mexico. There is no question of doubt about what it is right for us to do, or to say; it is rather a question of what it is possible for us to prevent. But it is still more a question of which of two ways we shall take, in dealing with a society which has lost its balance; in which even the balance of numbers has been upset; in which what was abnormal may have become normal; nay, in which the bad may become normal and the good abnormal.

First, we may fall back on the historic base of modern progress, on the fundamentals not yet formally reversed; and there is a case for it. We might say that if six undiscovered murders this year become sixty undiscovered murders next year, the commonwealth none the less rests on the idea that murder is wrong. We may say that three thieves to-day and thirty to-morrow and three hundred the day after to-morrow do not turn us into a Communist society. On the other hand, we may admit that, though not a Communist society, it is no longer a Christian society. And then, if we are Christians, we can launch a crusade to convert or conquer. Now I think, after some preliminary thought, that this latter course is by far the better. I do not believe



THE FRENCH "NATIONAL" CABINET: M. GASTON DOUMERGUE WITH HIS MINISTERS, WHO INCLUDE FIVE OTHER FORMER PRIME MINISTERS.

M. Doumergue succeeded in forming a Ministry on the evening of February 9. It included representatives of most of the important parties except the Socialists. The complete Cabinet of twenty is shown here: (Front Row; left to right) M. Louis Marin (Health); M. André Tardieu (without Portfolio), a former Prime Minister; M. Gaston Doumergue (Prime Minister), a former Prime Minister; M. Edouard Herriot (without Portfolio), a former Prime Minister; M. Louis Barthou (Foreign Affairs), a former Prime Minister; M. Marquet (Labour); M. Pierre Etienne Flandin (Public Works); M. Albert Sarraut (Interior), a former Prime Minister. (Back Row) M. Germain-Martin (Finance); M. Francois Piétri (Marine); M. Pierre Laval (Colonies), a former Prime Minister; M. Henri Queuille (Agriculture); Marshal Pétain (War); M. Henri Chéron (Justice); M. Aimé Berthod (Education); Général Denain (Air); M. Mallarmé (Posts and Telegraphs); M. Rivollet (Pensions); M. William Bertrand (Mercantile Marine); and M. Lamoureux (Commerce).

to stumble during the last half-century; so that it is now so deeply entangled in mere mad inconsequence and contradiction that we are confronted with an appalling difficulty in clearing up any question at all.

Now, since the days when the Censorship quarrel existed in that form, the whole social situation has changed. I was about to say that much water has flowed under the bridges; but it would perhaps be truer to say that it has flowed over the bridges; and overwhelmed the world with a flood. In those earlier days to which I have just referred, there was any amount of the artistic revolt and riot I have just described. But the revolt of artists was almost entirely a revolt of artists; or, rather, of a minority of artists. There was also, as I have said, a still smaller minority of those who rebelled, as I did, not so much because we revered art as because we respected reason. But all the rest of the people, that is the overwhelming majority of the people, were still traditional in their ethics though rather vague in their religion. Allowing for all exaggeration, we may fairly say of the new generation that it is the ethics that are vague; except in certain cases where they are decidedly vivid. And a real problem arises, about what we should do, in face of such a change of proportion even in the vague moral opinion

in ignoring the Pagan morals all around us: it does not diminish the Paganism; and it only deprives us of the pleasure and advantage of denouncing it as Pagan. The assumption that tradition, and even convention, that virtue and even Victorian virtue, is still the rule, and anything else an exception, is all on the side of the sophists who defend vice. It is a rule by which we carry all the unpopular emblems of power, while they enjoy all the practical fruits of victory. They can flout us, because they profess that there is nothing to conceal; and we cannot fight them, because we pretend that there is nothing to fight. But, above all, from the point of the honest orthodox, the present one-sided truce has this enormous disadvantage. It prevents us from pointing out the one solid, staring, stupendous fact which is before all our eyes. It is the fact that we have not only seen a modern materialist civilisation rise, but we have seen it fall. We have seen an industrial imperialism, which has praised more and more the Pagan gods of pride and sense and enlightened selfishness, with its pride humbled, with its very senses starved, with its enlightenment so darkened that men think the world is mad. It has come to that distraction by its religion as well as its civilisation; and we cannot tell the plain truth about it, unless we can call that religion by its name.



## A WINDOW ON THE WORLD: NEWS OF THE WEEK IN PICTURES.



**MONTÉ CARLO RETURNS TO THE "GOLD STANDARD":** GOLDEN SOVEREIGNS AND DOLLARS, INSTEAD OF COUNTERS, ON A GAMING TABLE IN THE INTERNATIONAL SPORTING CLUB.

Gold coins appeared on the gaming tables of the Sporting Club at Monte Carlo on February 6, after an interval of twenty years. A large gold reserve, the extent of which was not disclosed, had been kept in Paris for many months, and has now been transferred to Monte Carlo. It consisted of American 5, 10, and 20-dollar pieces. Indeed, every available gold dollar in France was stated to have been bought up. A heavy cargo of gold also arrived from London.



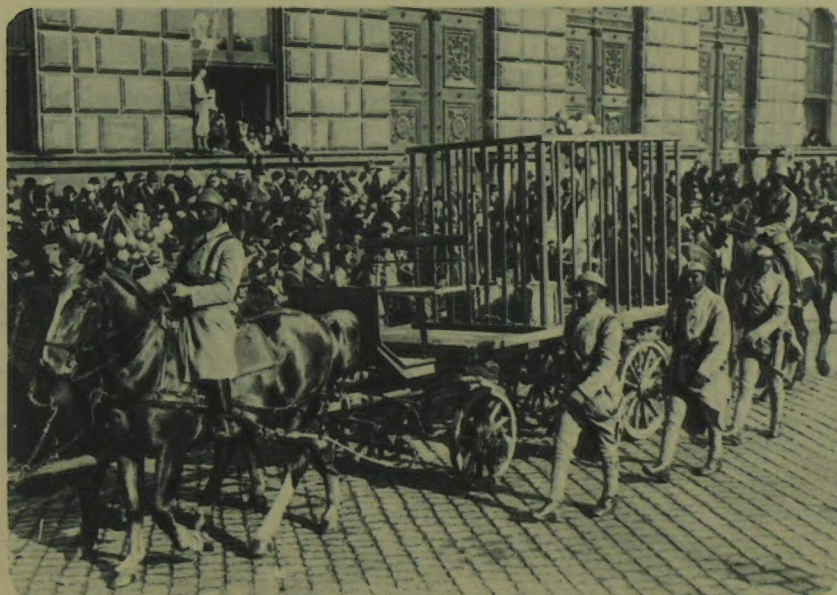
**ELECTRICALLY-MADE MUSIC:** AN INSTRUMENT THAT PLAYS BY MAN-CONTROLLED OSCILLATION OF RADIO VALVES.

Every user of a radio receiver is familiar with "oscillation," or "howling." Here we illustrate a new instrument which gives forth beautiful music created by valve oscillations controlled by the performer—M. Martenot—who plays melodies by manipulating a cord to and fro with his right hand and obtains staccato effects by pressing a switch with the fingers of his left hand.



**"ELIJAH" AT THE ALBERT HALL:** A CROWD SCENE IN THE WONDERFUL PAGEANT PRODUCTION, IN WHICH 1000 PERFORMERS TAKE PART.

A wonderful pageant production of Mendelssohn's "Elijah" began at the Albert Hall on February 12. Harold Williams takes the part of the Prophet. Miss Betsy de la Porte sings as the Angel; Miss Maria Sandra, as Jezebel; and Miss Stiles Allen, as the Seraph. The worship of Baal is particularly impressive; with a god-like calf in the centre and the virgins dancing before the idol. Our illustration shows the dress rehearsal in progress.



**A POLITICAL TURN GIVEN TO THE MUNICH CARNIVAL:** A FLOAT SHOWING "HONEST GERMAN MICHAEL" IN A CAGE, ESCORTED BY FRENCH BLACK TROOPS.

The first Munich carnival procession under Nazi auspices took place on February 11, and contained several features of a highly political character. One of the chief sections consisted of an elaborate burlesque of the League of Nations and the Disarmament Conference. This was headed by a figure representing Peace mounted on an enormous tank, and immediately followed by "defenceless France" and "re-armed Germany." The former group was made up of tanks, heavy guns, and



**HOSTILITY TO THE DISARMAMENT CONFERENCE DEMONSTRATED IN THE MUNICH CARNIVAL:** AN IRONICAL TABLEAU REPRESENTING "DEFENCELESS FRANCE."

French colonial troops armed to the teeth; while the latter was made up of German youths wearing paper cocked-hats, and armed with sticks and wooden guns. A car escorted by heavily-armed French colonial troops bore an iron cage in which the rustic figure of the German "Michael" was confined. This was accompanied by a long banner inscribed "Michael, are you going back to Geneva?" Among the non-political features was the Loch Ness monster.



# THE GOVERNMENT "COUP D'ÉTAT" IN AUSTRIA: MILITARY

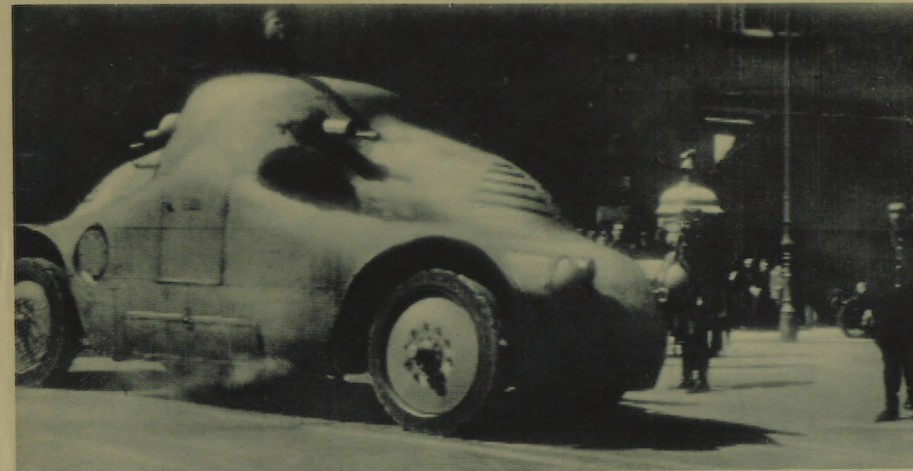
# ACTION AGAINST THE SOCIALISTS IN VIENNA AND LINZ.



1. THE VIENNA CATTLE-MARKET WHICH WAS OCCUPIED BY SOCIALISTS SEEKING TO HOLD UP SUPPLIES. 2. PRINCE STARHEMBERG, HEAD OF THE HEIMWEHR (FASCISTS). 3. KARL MARX HOUSE, THE FLATS SHIELLED INTO SURRENDER. 4. THE VIENNA RATHAUS—CAPTURED BY THE GOVERNMENT. 5. DR. KARL SEITZ, THE SOCIALIST BURGOMASTER; ARRESTED. 6. LINZ, IN UPPER AUSTRIA, WHERE THE TROUBLE BEGAN. 7. GOVERNMENT TROOPS EXAMINING PEDESTRIANS. 8. MAJOR FEY, VICE-CHANCELLOR, AND COMMANDER OF THE VIENNA HEIMWEHR. 9. GOVERNMENT TROOPS IN ARMoured LORRIES.

Very serious fighting between Government forces and armed Socialists broke out in Austria on February 12. Even the earliest news made it clear that in Vienna, Linz, Graz, Steyr, and other cities, casualties on both sides had been heavy, and that several hundred had been killed. Howitzers, machine-guns, rifles, and revolvers were freely used in the streets, and, in Vienna, Karl Marx House, a huge block of industrial flats which was a Socialist stronghold, was shelled into surrender. The conflicts arose through a sort

of Government *coup d'état* which aimed at the complete suppression of the Socialist party—a party which was supreme in Vienna, though not in the rest of Austria. On February 12 the Socialist party was declared illegal; the Rathaus, the centre of the Socialist Government in Vienna, was captured, and the Heimwehr (Austrian Fascist) flag was flown from its tower; the Socialist Government was forcibly evicted, and its leaders, except a few who escaped into Czechoslovakia, were arrested; Dr. Karl Seitz, the Socialist



(ABOVE) AN ARMoured CAR PATROLLING VIENNA, WHERE SOCIALIST CONTROL OF THE CITY WAS ENDED BY GOVERNMENT FORCES AFTER SHARP FIGHTING ON FEBRUARY 12, AND THE SOCIALIST PARTY WAS DECLARED ILLEGAL: A TELEPHOTOGRAPH WHICH REACHED THIS COUNTRY VIA CZECHOSLOVAKIA AND BERLIN. (BELOW) GOVERNMENT TROOPS HOLDING THE OPERN-RING, VIENNA: PREPARATIONS FOR THE SUPPRESSION OF THE SOCIALISTS—THE INNER CITY BEING CORDONED OFF WITH MACHINE-GUNS AND WIRE BARRICADES, AND WITH INFANTRYMEN WITH FIXED BAYONETS BARRING ENTRANCE AND EGRESS.

Burgomaster, was confined in the Rathaus; and martial law was declared in Vienna, Upper and Lower Austria, Styria, Carinthia, and, on February 13, in the Austrian Tirol. The movement was initiated during Dr. Dollfuss's absence the previous week in Hungary, its leaders being Major Fey, Vice-Chancellor, and Commander of the Heimwehr in the State of Vienna, and Prince Starhemberg, the head of the Heimwehr. The Heimwehr is a Fascist organisation, looking to Italy for its inspiration. It fully supported

Dr. Dollfuss when he assumed dictatorial powers, and is as hostile to the Nazi party, which receives support from Germany, as to the Socialists. The Nazis took no part in the *coup*, hoping no doubt that both the Socialists and the Government party would be weakened. It appeared, however, that if order could be restored, Dr. Dollfuss's position would be strengthened. The desperate Socialist resistance was probably made possible by secret organisations replacing their Schutzbund, officially banned last March.



## A RARE DISCOVERY IN IRELAND.

"THIS magnificent golden collar," writes Dr. A. Mahr, "is the latest antiquarian find of outstanding importance in Ireland. It is the finest representative, and a very well-preserved one, of an Irish type of the Later Bronze Age, of which only five others, more or less similar, are in the National Museum of Ireland at Dublin. This object was found nearly two years ago, but, as the owners of the neighbouring farmhouse did not realise what it was, they paid little attention to it. It was only recently that Mr. D. F. Gleeson heard about the find, visited the house and immediately recognised the true character of this relic of Ireland's 'Golden Age.' The collar has since been acquired for the world-famous collection of gold objects in Dublin Museum. The place of discovery is a very wild and romantic part of Co. Clare, some three miles south of Ballyvaughan (on the shore of Galway Bay). It is limestone country, very rugged, with many ancient stone circular forts, called 'cahers,' and dolmens—probably older still. The actual spot is a cleft between two masses of rock, in which the collar had been hidden in the past. The finder was searching for rabbits when he saw in this crack the glittering object, which he succeeded in pulling out with two fingers. Its beauty can hardly be rivalled by archaeological finds of the same category. The collar was somewhat bent, but certain slight damage has been mended. It

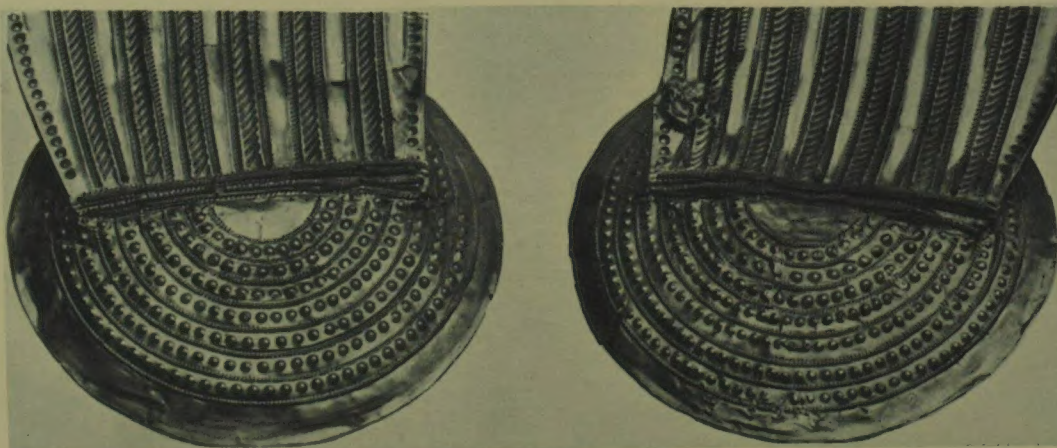
measures 12½ inches from the extremity of the curvature to a line connecting the outer edges of the two terminals, and the external width across is 12½ inches. The weight, before cleaning, was 8·9 ounces. The collar has since been analysed in the Assay Office and the percentages of the different metals are: gold, 79·05 per cent.; silver, 14·50 per cent.; copper, 6·45 per cent. The workmanship is exquisite, especially the regularity of

[Continued on left below.]

IRISH GOLD-WORK BELIEVED TO DATE FROM ABOUT 700 B.C.: A MAGNIFICENT COLLAR DISCOVERED IN A ROCK-FISSURE IN COUNTY CLARE (EXTERNAL WIDTH, 12½ INCHES)—A FRONT VIEW OF THE COMPLETE OBJECT, SHOWING THE CONCAVE SURFACE OF THE TERMINAL DISCS DECORATED WITH AN EXQUISITELY REGULAR PATTERN OF CONCENTRIC CIRCLES.

the concentric circle patterns in the concave fronts of the discs. The artisan must have used carefully cut dies for them, as well as for the rope patterns. The right-hand disc on the larger photograph (front view) was absolutely intact. Each terminal consists of two discs, joined together only at the periphery where one disc overlaps the other. The frontal disc is concave, and the back disc convex (with a different pattern). This ingenious arrangement, some kind of corrugation, not only ensures greater strength of the thin double discs, but also makes possible the firm grip by which the ends of the collar are fastened to the disc terminals. The back view of the discs shows the careful stitching-on by twisted gold wire (double thread), a feature which, though not altogether new, could in

[Continued opposite.]



THE REVERSE SIDE OF THE TERMINALS: A VIEW (ON A SCALE FURTHER REDUCED) OF THE CONVEX DISCS AT THE BACK, WITH A DIFFERENT PATTERN; SHOWING HOW THEY ARE STITCHED TO THE COLLAR WITH TWISTED GOLD WIRE.

BY COURTESY OF DR. A. MAHR, KEEPER OF IRISH ANTIQUITIES, NATIONAL MUSEUM, DUBLIN. PHOTOGRAPHS BY MR. M. F. KELLY.

no former example be so easily studied. As stated above, only five other collars are housed in Dublin Museum, although there are several fragments and isolated discs, etc., in existence which must have belonged to similar collars. Good illustrations of these five collars have appeared in the 'Catalogue of Irish Gold Ornaments in the Collection of the Royal Irish Academy,' compiled by the late E. C. R. Armstrong. All five collars in Dublin Museum come from the counties Limerick and Clare. Thus the lower Shannon region must have been the focus of distribution. Whether these collars were for men or women (probably the latter) is not known, nor whether they were worn with the terminals up or down. Even the date is a matter for inference, though about 700 B.C. cannot be far from the truth."



# The "Keats" of British Art: A Great Painter who Died Young.

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## A PATHETIC SELF-PORTRAIT BY RICHARD PARKES BONINGTON (1801-1828).

Richard Bonington holds a place in English painting analogous to that of Keats in English poetry. Both were devotees of beauty; both attained a wonderful power of expressing it; and both fell victims, at the same early age, to the same malady. Keats died of consumption, at twenty-six, in 1821; Bonington on September 23, 1828. Mr. R. H. Wilenski says in his recent book, "English Painting": "At some time, probably before 1824, he went to Italy and painted some views of Venice. In Venice he is said to have contracted tuberculosis; in Paris he had sunstroke and a bad attack of brain fever; he died of tuberculosis in London at the age of twenty-six." Bonington was born, at Arnold, near Nottingham, on October 25, 1801. "He might have passed his life, like Crome [writes Mr. Wilenski], as a provincial drawing master, if his father, who was Governor of Nottingham Gaol, had not been guilty of irregularities which caused

a removal of the family to Calais when his son was about sixteen." Bonington afterwards went to Paris, and studied at the *École des Beaux Arts*. In 1824 he gained a gold medal at the Salon, and quickly rose to fame, making many friends, especially Delacroix. Together they visited England, where Bonington exhibited with equal success at the Royal Academy and the British Institution. In Benezit's well-known French Dictionary of Art we read of him: "His modesty and his simplicity were admirable. In 1827, when he had already proved his merit, he would not use a letter of recommendation to Lawrence, deeming himself not yet worthy to meet the great English master." The above self-portrait, which is among the seventeen examples of Bonington's work included in the British Art Exhibition at Burlington House, is particularly interesting as being one by so young a painter.—[Reproduced by the Finlay Colour Process.]



# Lent by the King: A Stubbs and a Hoppner at Burlington House.

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"TWO CORPORALS AND A PRIVATE": BY GEORGE STUBBS, A.R.A.

*Reproduced by Gracious Permission of H.M. the King, who has Lent it to the Exhibition of British Art at Burlington House.*

GEORGE STUBBS'S "Two Corporals and a Private" is thus described: "A soldier mounted, the Prince of Wales's feathers embroidered on his saddle-cloth; a bugler, a corporal and a private in front of him, saluting." It was painted in 1793 and it measures 40½ by 50½ in. As a rule, it hangs in Windsor Castle.—Hoppner's "Princess Mary," also from Windsor Castle, was shown at the Royal Academy in 1785. It measures 36 by 25 inches. As to the sitter: Princess Mary, who was born on April 25, 1776, and died on April 30, 1857, was the fourth daughter and the thirteenth child of King George III. and Queen Charlotte. On July 23, 1816, she married her cousin, William Frederick, second Duke of Gloucester (1776—1834), styled Prince William of Gloucester until his father's death, on August 25, 1805, when he succeeded to the Dukedom of Gloucester and Edinburgh and the Earldom of Connaught. The union was a happy one, but childless. It is written of the Duchess in the "Dictionary of National Biography": "She



"PRINCESS MARY, DAUGHTER OF KING GEORGE III.": BY JOHN HOPPNER, R.A.

*Reproduced by Gracious Permission of H.M. the King, who has Lent it to the Exhibition of British Art.*

passed her childhood and early womanhood at Windsor Castle, winning golden opinions from all who came in contact with her. At the age of ten she startled Miss Burney by the 'elegant composure' of her manner, and at twenty charmed her by her extreme graciousness. . . . Her marriage with Gloucester was the result of an early mutual attachment, though, for reasons of State, it was deferred until after the hand of the Princess Charlotte was disposed of. . . . The Duke and Duchess lived for the most part in retirement, occupying themselves with various philanthropic schemes. After the Duke's death the Duchess lived in still greater seclusion, devoting herself almost entirely to good works. She outlived all her brothers and sisters.' The Duke, it may be added, took the part of Queen Charlotte during the Parliamentary proceedings against her.

*The Upper Picture Reproduced by the Finlay Colour Process; the Lower, by Arrangement with the Medici Society.*



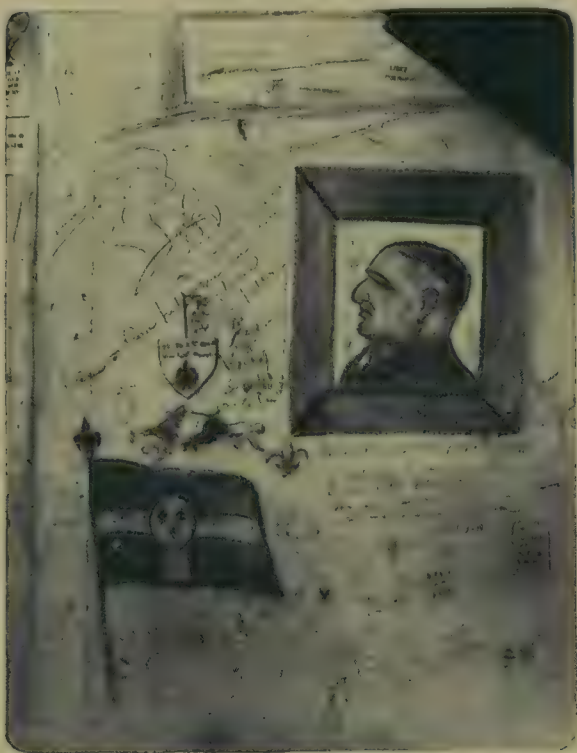


THE HEADQUARTERS OF THE FRENCH ROYALIST PAPER WHICH ADVOCATES THE RESTORATION OF THE MONARCHY: THE OFFICES OF "ACTION FRANÇAISE" IN THE RUE DU BOCCADOR, PARIS.

## FRENCH ROYALISTS: THEIR EXILED "KING"; THEIR LEADERS; AND THEIR NEWSPAPER.



M. LÉON DAUDET, CO-FOUNDER (WITH M. CHARLES MAURRAS) OF "ACTION FRANÇAISE": THE FAMOUS ROYALIST LEADER, WHO FIERCELY ATTACKED THE DALADIER GOVERNMENT.



DRAWINGS ON A WALL OF THE GUARD ROOM OF THE CAMELOTS DU ROY AT THE "ACTION FRANÇAISE" OFFICES, INCLUDING A PORTRAIT OF M. DAUDET.

(RIGHT) THE "PRETENDER" TO THE FRENCH THRONE, WHO RECENTLY ISSUED A MANIFESTO: THE DUC DE GUISE, KNOWN TO ROYALISTS AS JEAN III.



THE WELL-KNOWN ROYALIST WRITER RECENTLY ARRESTED ON A CHARGE OF INCITING TO MURDER: M. CHARLES MAURRAS, CO-FOUNDER (WITH M. LÉON DAUDET) OF "ACTION FRANÇAISE."



"THE DISGUST AND WRATH OF PARIS": THE UPPER PART OF THE FRONT PAGE OF "ACTION FRANÇAISE," WITH A HEAD-LINE TYPICAL OF THE PAPER'S VIGOUR OF LANGUAGE AND CONTROVERSIAL SPIRIT.



"DOWN WITH THE GOVERNMENT OF THIEVES!" ONE METHOD OF SPREADING ROYALIST PROPAGANDA — WRITING SLOGANS ON WALLS AT NIGHT.



MEN OF A ROYALIST SOCIETY THAT KEEPS GUARD, DAY AND NIGHT, OVER THE EDITORIAL STAFF OF "ACTION FRANÇAISE": A TIRED GROUP OF CAMELOTS DU ROY WAITING IN THE GUARD-ROOM AT THE NEWSPAPER'S OFFICES.

As noted in our last number, under photographs of the Paris riots of February 6, many Royalists, especially members of the Camelots du Roy, took part and came in conflict both with the police and Communists. M. Charles Maurras, co-director, with M. Léon Daudet, of the Royalist paper, "Action Française" (founded by them in 1908), was arrested next day and charged with incitement to murder. "Action Française" has always been controversial, and since the Stavisky affair it had fiercely attacked the Government, thereby greatly increasing its circulation. It advocates restoration of the Monarchy, with the Duc de Guise, a descendant

of Louis Philippe and now living in exile near Brussels, as King Jean III. Both M. Daudet (son of Alphonse Daudet) and M. Maurras are distinguished writers. In 1927 M. Daudet was arrested, but escaped to Brussels and remained there till 1930, when he was pardoned and returned to Paris. On February 8 "Action Française" published a new manifesto by the Duc de Guise, denouncing the Government as responsible for bloodshed in Paris, and calling on Frenchmen to rally to the Monarchy. He has estates in Belgium and Morocco. His son, the Comte de Paris, married in 1931 Princess Isabelle of Orleans-Braganza.



# SWIFT AND SURE.

BEING AN APPRECIATION OF

"THE BOOK OF THE GREYHOUND": By EDWARD C. ASH.\*

(PUBLISHED BY HUTCHINSON.)

"A GREHOUNDE shulde be heded like a Snake and necked like a Drake. Foted like a Kat. Tayled like a Rat. Syded like a Teme. Chyned like a Beme." Such were the points of a greyhound in 1481, when "The Boke of St. Albans," one of our earliest treatises on canine sport, was published. We trust that they commend themselves to the teeming thousands of "fans" on the fifty-

a hunting dog. The most famous type (which Mr. Ash thinks may have been a kind of Great Dane) was found in Ireland. It soon became apparent that the greyhound hunted not merely well, but altogether too well; and as early as Anglo-Saxon times "the war against the Greyhound started, to go on, becoming more and more complex, day after day, year after year, for hundreds of years!"

Few of the spectators who watch the greyhound speeding through fields or under the arc-lamps realise what a centre of controversy he has been in the past.

What had he done to deserve the menace of the law? He and his owners had interfered with the sport of their betters. It was distinctly annoying to Kings and Barons to learn that all the best of the game had gone to "mean persons" who found an inexpensive dog a very useful asset both for subsistence and for amusement. As early as Canute, "no freeman was to keep a greyhound within ten miles of a Royal Forest unless the dog was lamed by having its knees cut." Many dogs were brutally mutilated in this way; but a long succession of Forest Laws could not succeed in repressing a pastime which was dear to the hearts of the people—all the dearer, no doubt, because it "snatched a fearful joy." The incorrigible dog-racing instincts of the proletariat—which, we gather, have not declined with the ages—were not only inconvenient to the nobility and gentry, but had serious moral aspects. These were solemnly denounced by a statute of Edward I. "For as much as divers Artificers Labourers Servants and Grooms, keep Greyhounds and other Dogs, and on Holydays when good Christian people be at Church hearing Divine Service, they go hunting in Parks and

Ground Game Laws introduced a reasonable policy and relieved farmers and "mean persons" of the absurd necessity of being overrun by ground game. Meanwhile, breeding of the greyhound had been brought to a high pitch, and coursing as a sport was greatly favoured and extensively organised. In the eighteenth century, certain enthusiastic and eccentric sportsmen greatly developed the pastime, and surrounded it with the romance of madcap adventures and fantastic matches. Chief of them was Horace Walpole, Earl of Orford, who made many experiments in breeding the greyhound strain, and founded the lively Swaffham Society. Then there was Colonel Thornton, and his wife, a mighty horsewoman, who challenged noted gentleman riders and gave them a run for their money. "A strange mixture indeed were these leading coursing men of the day Lord Orford, a man of letters, highly sensitive, by no means cruel, and noted for his liberality; and Colonel Thornton, the most remarkable sportsman Yorkshire ever produced, described as a low sort of fellow, cruel to a condition of abject brutality, and mean to a state of madness, who ate enormous meals, and was known to sit up to 2.30 a.m. with his guests drinking and then get up again early in the morning not to miss a hunt; dining very well, starting,



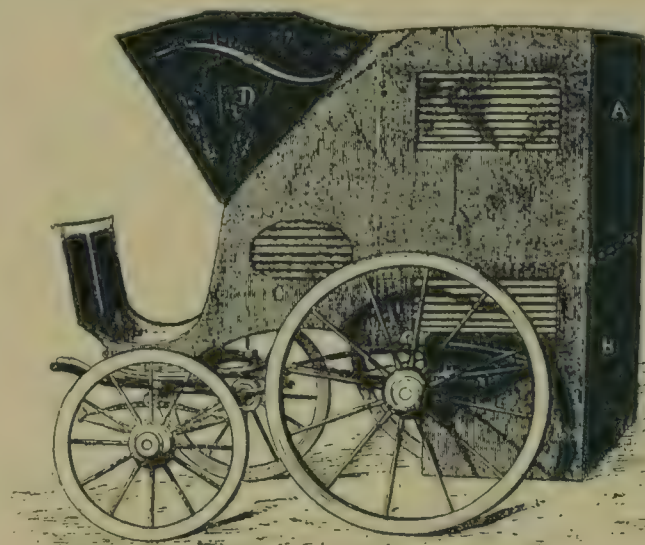
GREYHOUNDS OF MODERN TYPE IN CLASSICAL TIMES: DESIGNS ON COINS OF 500 B.C. TO 200 A.D. FROM ÆGEAN ISLANDS.

The antiquity of the greyhound breed, in a form identical with that of the modern type, is conclusively proved by the discovery of these ancient Ægean coins.

two racing tracks of England. The quaint old writer's description does not seem to portray a very handsome animal; and yet the greyhound has been for many centuries the embodiment of grace and speed. His lithe, spare lines have attracted artists from the earliest times. He is a familiar figure on Greek pottery and on ancient coins. He appears on the beautiful royal seals of at least two Kings of England, Edward III. and Charles II. He is even of interest to the mechanical scientist, for we suspect that he is one of the few examples in nature of the "streamline" principle. It would have been entertaining if Mr. Ash's book had contained some consideration of the animal from this point of view, and the subject would have been of more interest than many of the statistical minutiae which are here collected in indiscriminate profusion. It is said that Sarah Bernhardt learned some of the art of graceful movement from observation of the cat; and we hazard the guess that the athlete and the mechanical designer have something to learn from the greyhound.

"The Greyhound is a distinct, easily recognisable type, found all over the world. It varies from the Irish Wolfhound, the Deerhound, to the diminutive Whippet and Italian Greyhound. It is seen as the Saluki, the Russian Borzoi, and the strange large-eared dogs of the Balearic Islands. In most parts of the world a form of the Greyhound is to be met with; however much its breeding may be concealed by crosses, it remains recognisable. The foundation-stock is of such considerable antiquity that a few hundred, or maybe thousand, years of crossing cannot eliminate it or conceal it sufficiently to pass our notice." A truly venerable beast, probably dating back 4000 years, well known to the ancients, and the subject of a large literature. He was early used for coursing, both in earnest to keep down ground game, and for sport; and about 200 A.D. Arrian wrote learnedly of "the way that coursing should be undertaken, rules which to some extent (in their basic principles) are the rules of to-day." The greyhound probably came to England with the Gallic tribes, who valued him highly and bred him to a pitch of great efficiency as

Warrens and Connigries of Lords and others, to the very great destruction of the same, and sometimes under such colour, they make their assemblies conferences and conspiracies for to rise and disobey allegiance . . . no manner of Artificers, Labourers or any other Layman which hath not lands or tenements to the value of xLs. by year, nor any Priest nor other clerk, if he be not advanced to the value of xL. by Year shall or keep from henceforth any Greyhound." And so it went on for centuries, with threats of fines, maimings, whippings, and other dire penalties. The twentieth century is thus not alone in being embarrassed by serious social and moral



A CARRIAGE TO TAKE GREYHOUNDS TO COURSING MEETINGS, TO ACCOMMODATE EIGHT OR NINE DOGS: A STRANGE VEHICLE OF THE MIDDLE NINETEENTH CENTURY.

Reproductions by Courtesy of Hutchinson and Co., Publishers of "The Book of the Greyhound."

so we are told, on a 'hodge-podge' followed by roast pike and reindeers' tongues, chicken, greens, potatoes and other dishes, ending his dinner with loin of mutton, black game, partridge, etc., and then as a final, Stilton cheese, Cheshire cheese and goat's milk!"

The number of coursing clubs enormously increased during the nineteenth century, and in 1858 they were all brought within the sphere of the National Coursing Club. There was a corresponding development in experiments and methods of breeding, to which Mr. Ash devotes many well-informed pages. The modern greyhound owes much to the enthusiastic interest of Lord Orford, for we are told that "to-day practically the entire race of Greyhounds is descended from Sadek or Oliver Twist, that is to say from the Bulldog crosses made by Lord Orford, as may be imagined from examination of the lines of breeding of Greyhounds of to-day."

The Waterloo Cup—the Derby of dog-racing, which will have been run only a few days before these lines appear—grew out of an impromptu meeting in 1836, and proved such a success with the public that it was rapidly brought to the status which it occupies to-day. The immense popularity of "enclosed" greyhound racing dates from the invention, American in origin, of the mechanical hare. Mr. Ash describes with expert knowledge the technique of racing not only from the trainer's, but from the dog's point of view. One interesting aspect of it is the extraordinary persistence of instinct. It appears that the dogs believe the mechanical hare to be real, and no amount of experience leads them to suspect the contrary. Mr. Ash has been at great pains to collect his material, but has used it clumsily; whenever he finds anything of interest, his tendency is to cast it into his text entire, instead of extracting the essence. The result is a hybrid between a descriptive book and a work of reference. Large sections read like "Whitaker." The volume is generously and handsomely illustrated.



STEALING A DOG IN THE SIXTH CENTURY B.C.: A GREEK AMPHORA IN THE BRITISH MUSEUM, SHOWING A THIEF DROPPING HIS CLOAK OVER THE DOG OF A MUSICIAN WHO IS RAPT IN HIS MELODY.

The dog has most exaggerated Saluki feet and a narrow muzzle of the Saluki type.

problems connected with this fleet-footed creature. We find no evidence, however, of Tote Clubs in the Middle Ages. The greyhound won. It was a long struggle, and the casualties were heavy on both sides, but eventually the

\* "The Book of the Greyhound." By Edward C. Ash, M.R.A.C. (Dip. Hons.). Author of "Dogs: Their History and Development"; "Dogs, and How to Know Them"; "The Practical Dog Book"; "A. D. Brasset" of the *Tail-Wagger Magazine*. With an Introduction by Ruth Fawcett. Illustrated with a Coloured Plate by Arthur Wardle and over 120 Pictures. (Hutchinson and Co., 30s.)



THE GREYHOUND—FROM CLASSICAL GREECE TO CRUFT'S WINNER.

REPRODUCTIONS, EXCEPT THAT OF "SOUTHBALL MOONSTONE," BY COURTESY OF HUTCHINSON AND CO., PUBLISHERS OF "THE BOOK OF THE GREYHOUND." (SEE REVIEW ON OPPOSITE PAGE.)



THE FIRST GREYHOUND RACE AFTER A MECHANICAL HARE—AT THE WELSH HARP, HENDON, IN 1876; AN INGENUOUS APPARATUS, LIKE A SHUTTLE, MOVED BY A WINDLASS, BEING USED TO CREATE AND CONTROL THE MOVEMENT OF THE HARE—THE INVENTION OF A MR. GEARY.



ONE OF THE MOST FAMOUS GREYHOUNDS OF THE PAST: COL. NORTH'S "FULLERTON," WHO WON THE WATERLOO CUP FOR FOUR YEARS IN SUCCESSION (1889—1892); BOUGHT FOR 850 GUINEAS.—[From a painting made for Colonel North.]



GREYHOUNDS OF ADMIRABLE MODERN TYPE IN GREEK CLASSICAL ART: (ABOVE) AN OIL-LAMP OF 400 B.C., REPRESENTING A GREYHOUND WITH A HARE IN ITS MOUTH; AND (BELOW) A DRINKING-HORN OF 300 B.C.



THIS YEAR'S BEST EXHIBIT AT CRUFT'S—THE SECOND TIME IN THE 47 YEARS OF THE SHOW THAT A GREYHOUND HAS WON: MR. B. HARTLAND-WORDEN'S WHITE AND FAWN GREYHOUND BITCH, "SOUTHBALL MOONSTONE."



THE WATERLOO CUP—THE GREAT ANNUAL EVENT OF THE COURSING WORLD, INITIATED AT ALTCHAR IN 1836: "A MEETING OF ABOUT 1842," AFTER ANSDELL—A PICTURE WHICH MAY BE THAT OF THE "PICTURE MEETING."

Mr. Edward C. Ash's monumental work, "The Book of the Greyhound," from which four of the illustrations on this page are taken, as well as the three on the opposite page, contains an extremely complete history of the breed. It is a breed of great antiquity, as classical discoveries prove, and was known to the Greeks in a form almost identical with that most favoured at the present day. As Mr. Ash writes: "They show Greyhounds of the modern type, with no suggestion of feathered tails or narrow Saluki muzzles, Greyhounds as we know them in England to-day, the Greyhound of the Coursing

Field, Show Bench and Racing Track." At the end of the book is a detailed account of the newest greyhound sport (though not as new as one might think, as is proved by our top left-hand illustration)—racing after a mechanical hare. The painting of "Fullerton," one of the most famous of nineteenth-century greyhounds, and the photograph of "Southball Moonstone," declared the best of all exhibits at Cruft's Show on February 8, make an interesting comparison. That highest of all awards in the dog world has only once before been earned by a greyhound. Mr. H. S. Lloyd's cocker "Whoopee of Ware" was runner-up.



## NATURE'S PERPETUAL WILD DOG SHOW—ITS PRIZES,

PHOTOGRAPHS AND DESCRIPTION FROM THE BULLETIN OF THE NEW YORK ZOOLOGICAL SOCIETY.



AN AUSTRALIAN DINGO PUPPY (*CANIS DINGO*): A SPECIES CLOSELY RELATED TO THE TRUE DOG, PROBABLY BROUGHT TO AUSTRALIA FROM SOUTH-EASTERN ASIA BY THE EARLIEST ABORIGINES.



A CAPE HUNTING DOG (*LYCAON PICTUS*); DISTINGUISHED FROM ALL THE REST OF THE FAMILY BY POSSESSING ONLY FOUR TOES ON EACH FOOT, AND BY ITS IRREGULARLY BLOTCHED COAT: A GREGARIOUS AND HYENA-LIKE SPECIES.



THE ESKIMO DOG, A DESCENDANT OF THE WOLF, UPRIGHT EARS, A NEARLY STRAIGHT, AN INABILITY TO BARK: ARCTIC DWELLERS' RED SERVANT OF AND OF



THE CRAB-EATING DOG (*CERDOCYTUS*): ONE OF THE SOUTH AMERICAN SPECIES OF CANIDS, WHICH EXHIBIT A PUZZLING MIXTURE OF FOX-LIKE AND DOG-LIKE CHARACTERS—A JUNGLE-DWELLING DOG WHICH EATS CRUSTACEANS.



A FULL-GROWN AUSTRALIAN DINGO: THE ONLY TRUE DOG NOW FOUND IN A WILD STATE, BUT OFTEN DOMESTICATED BY THE ABORIGINES, WHO ARE INCLINED TO LAVISH THE UTMOST AFFECTION ON SUCH PETS.



THE BUSH DOG (*UTRUNCUS FENESTRATUS*) OF SOUTH AMERICA: ONE OF THE MOST CURIOUS OF LIVING CANIDS, DISTINGUISHED BY ITS SHORT MULLER AND LOSS OF THE SECOND UPPER AND LOWER MOLARS, SO THAT THE DENTITION IS ALMOST CAT-LIKE.

"Ever since the Azilian phase of the Old Stone Age the dog has been devoted to man. In return for this devotion man has saved the dog from the extermination meted out to the wolf, who is practically the ancestor of at least the Eskimo dog, the 'police dog' and related strains. . . . A modern metropolitan dog show with its hundreds of entries and dozens of classes is a brilliant and imposing, even if fleeting, event. But Nature's dog show has been running steadily for millions of years, its stage the world, its prizes survival, its penalties starvation and death. . . .



THE JAPANESE AND CHINESE RACCOON DOG (*NYCTERAEUS PROCTONOIDES*): A TRUE CANID, ONLY DISTANTLY RESEMBLING A RACCOON, WITH SHORT EARS AND UNUSUAL DUSKY-YELLOW COLORATION—SAID TO HIBERNATE LIKE A BADGER.

The oldest fossil Canidae or members of the dog family are found in the Lower Oligocene of North America, their estimated age about thirty-eight million years. At that remote time the family, according to the late Dr. W. D. Matthew, was already represented in North America by two genera: (1) *Cynodictis*, the common ancestor of all the modern dogs, wolves, foxes, sholes, etc., as well as of the raccoon family, and (2) *Daphonius*, the common ancestor of the giant dogs (see the drawing above) and the bears. *Cynodictis* was not yet either a dog, a wolf, or a fox, and

## SURVIVAL: CANIDAE FROM ALL OVER THE WORLD.

DRAWING BY CHARLES R. KNIGHT—BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY.



WHICH IT VERY CLOSELY RESEMBLES, HAVING SMALL, BUSHY TAIL, A ROUGH COAT, AND NEVERTHELESS, THE FAITH-ARCTIC DWELLERS' EXPLORES.



THE HEAD OF A FOSSIL GIANT DOG (*DINOCTON GRIDLEY* MATTHEW) FROM MIOCENE DEPOSITS OF TEXAS: A RECONSTRUCTION BY CHARLES R. KNIGHT OF AN EXTINCT TYPE THAT LIVED SOME TWENTY-ODD MILLION YEARS AGO.



THE RED FOX (*VULPEX VULPEX*) OF NORTH AMERICA: A HANDSOME ANIMAL OF A REDDISH-YELLOW COLOUR, WITH THE HINDER PART OF THE BACK GRIZZLED AND THE THROAT AND TAIL-TIP WHITE.



THE BLACK-BACKED JACKAL (*CANIS MESOMELAS*) OF AFRICA: A HANDSOME AND VERY DISTINCT SPECIES, WITH STRIKING COLORATION—RED SIDES, REDDISH-YELLOW LEGS AND TAIL, AND A BLACK BACK.



THE SMALL-EARED DOG (*CANIS MICROTI*) OF SOUTH AMERICA: A VERY RARE AND CURIOUS SPECIES, QUITE UNLIKE ANY OTHER WILD DOGS IN ITS SHORT, ROUNDED EARS; THE COAT BEING SHORT AND THICK, OF A DARK IRON-GRAY.



A COYOTE (*CANIS LATRANS*)—AN ALBINO EXAMPLE: A TYPICAL WILD DOG, DESCENDANT OF A LONG LINE OF FOSSIL NORTH AMERICAN ANCESTORS, WITH A RANGE FROM CENTRAL AMERICA TO HUDSON BAY.

had something of the long-bodied, slinking habit of the civet. Its predecessors in the Eocene of Wyoming had been still less dog-like. These were arboreal mammals, somewhat like a raccoon, with spreading hands and feet. In fact, the entire skeletal anatomy of the earliest known true carnivores, as interpreted by Dr. Matthew, indicates arboreal, forest-living habits. The fast-running dogs were evolved much later, as the plains replaced the forests in both Western North America and Europe. *Daphonius*, the contemporary of *Cynodictis*, had a more massive skull, with upper



A NORMAL COYOTE: AN ANIMAL ABOUT ONE-THIRD SMALLER THAN THE GREY WOLF, WHICH IT RESEMBLES IN FORM AND COLOUR, ALTHOUGH NOT NEARLY SO DESTRUCTIVE AND FAR MORE DOCILE.

molars of the crushing type. The carnassial, or shear tooth, had a strong blade. The bears, according to Matthew, are only gigantic short-tailed dogs which have become secondarily plantigrade and have greatly increased the size of their crushing molars, while reducing their upper carnassials. . . . In the Miocene epoch (about twenty-odd million years ago) there were many genera and a still greater number of species of dogs, which by this time had become swift-running forms with narrow, compressed feet." All breeds of domestic dog now constitute one single species.



## CREATING "THE PERFECT DOG": THE FAMILY

## TREE OF A NEW BREED OF "BOAR-HOUND."



1. A SCHNAUZER BITCH—CROSSED WITH AN ALSATIAN TO GIVE THE RESULT SHOWN IN FIG. 9.



2. AN ALSATIAN DOG—CROSSED WITH A SCHNAUZER (FIG. 1) AND FATHER OF THE DOG IN FIG. 9.



3. A GERMAN WIRE-HAIRED "SETTER" BITCH, MOTHER OF THE DOG SHOWN IN FIG. 10.



4. A GERMAN SHORT-HAIRED "SETTER"—(GERMAN, "VORSTEHUND")—CROSSED WITH THE WIRE-HAIRED BITCH SHOWN IN FIG. 3.



5. AN ALSATIAN BITCH—CROSSED WITH A SCHNAUZER TO GIVE THE RESULT SHOWN IN FIG. 11.



6. A SCHNAUZER DOG—CROSSED WITH AN ALSATIAN (FIG. 5) TO GIVE THE RESULT SHOWN IN FIG. 11.



7. A GERMAN SHORT-HAIRED "SETTER" BITCH, MOTHER OF THE DOG SHOWN IN FIG. 12.



8. A GERMAN WIRE-HAIRED "SETTER"—CROSSED WITH THE SHORT-HAIRED BITCH SHOWN IN FIG. 7.



9. THE SECOND GENERATION: AN ALSATIAN-SCHNAUZER BITCH, PRODUCED FROM CROSSING THE PARENTS SHOWN IN FIGS. 1 AND 2.



10. THE SECOND GENERATION: AN IMPROVED WIRE-HAIRED "SETTER," PRODUCED FROM CROSSING THE WIRE-HAIRED "SETTER" AND SHORT-HAIRED "SETTER" SHOWN IN FIGS. 3 AND 4.



11. THE SECOND GENERATION: A SCHNAUZER-ALSATIAN BITCH, PRODUCED FROM CROSSING THE PARENTS SHOWN IN FIGS. 5 AND 6.



12. THE SECOND GENERATION: AN IMPROVED WIRE-HAIRED "SETTER," PRODUCED FROM CROSSING THE SHORT-HAIRED "SETTER" AND WIRE-HAIRED "SETTER" SHOWN IN FIGS. 7 AND 8.



13. THE THIRD GENERATION: A "BOAR-HOUND" BITCH, PRODUCED FROM THE PARENTS SHOWN IN FIGS. 9 AND 10—THE FEMALE REPRESENTATIVE OF THE THREEFOLD CROSSING OF SCHNAUZER, ALSATIAN, AND GERMAN "SETTER."



14. THE THIRD GENERATION: A "BOAR-HOUND," PRODUCED FROM THE PARENTS SHOWN IN FIGS. 11 AND 12—THE MALE REPRESENTATIVE OF THE THREEFOLD CROSSING OF SCHNAUZER, ALSATIAN, AND GERMAN "SETTER."

A GERMAN experiment of exceptional interest both to scientists and to all dog-lovers has resulted, it is claimed, in the production of a remarkably successful new breed of boar-hound, combining in itself the good qualities of three distinct strains. To cross well-bred dogs had, until recently, our correspondent informs us, been deprecated in Germany, since it was thought that such experiments were fruitless. Attempts, however, have been made; and the latest results appear to show that the possibilities of development are endless and that future breeders have a large field of activity before them. Of the various experiments made in Germany of late years, none has been as successful as that illustrated here. The breeder of this new "boar-hound," Herr Ernst Hass, of Berlin, writes that for several years he has been breeding a dog that should be not only a good boar-hound, but should combine the qualities of a sporting dog, a watch dog, and a police dog. He chose after long observation and trial the best representatives of his sporting dogs (referred to on this page as German "setters," for want of a more accurate translation of the German "Vorsteherhund"), and added the best of Alsatians and medium-sized schnauzers. From these three breeds he created a new one (one-half "setter," one-quarter schnauzer, and one-quarter Alsatian) which unites the very best qualities of all three. The infusion of new blood makes for great vitality, and the "boar-hound" is exceptionally hardy, being almost immune from mange and other diseases. Herr Hass claims that these dogs not only surpass their ancestors in health, but also in intelligence, capacity for training, and all-round qualities. He has been working for five years on the "boar-hound," and it now breeds true.



15. THE "PERFECT DOG," PRODUCED IN THE FOURTH GENERATION BY CROSSING THE BITCH AND DOG SHOWN IN FIGS. 13 AND 14: THE NEW BREED OF "BOAR-HOUND," COMBINING THE GOOD QUALITIES OF SCHNAUZER, ALSATIAN, AND GERMAN "SETTER," AND NOW BREEDING TRUE.



# The World of the Theatre.

By J. T. GREIN.

## THE GENTLE ART OF ATHENE SEYLER.

THE paramount figure in the revival of "The Importance of Being Earnest," with an "all-star" cast, is Miss Athene Seyler as the plutocratic, snobbish Lady Bracknell—that skilful manipulator in whose eyes marriage was sanctified by money. Nor would I say that her fellow-players were less efficient; one or two, notably

were to portray Miss Seyler in this part the whole world would exclaim: "Here is a most exquisite *multum in parvo*!"

## PLAYS BY YOUNG PLAYWRIGHTS.

Were I asked to give my impressions in a word of that lively, rather risky tragi-comic picture of University life, "First Episode," at the Comedy, I should find the answer in youthfulness. It has all the qualities and most of the defects of immaturity, but criticism is disarmed by the youth of its authors, Mr. Terence Rattigan and Mr. Philip Heimann. They bring to the stage such a fund of high spirits and self-conscious effronteries, such sparkling cynicisms, and such infectious buoyancy that we excuse the occasional lapses into perilous vulgarities and over-emphases, even though they are destructive of the play. It is very good entertainment, fresh and lively, full of movement enhanced by a dialogue that is witty and impudent, while the characters have sufficient authenticity to be credible. But analysis reveals fundamental weaknesses—the shifting centres of interest, the illogicalities that rob the incidents of plausibility, and, above all, the incapacity to preserve a mood of seriousness when it has been created. For this theme of the passion of a middle-aged actress for a young admirer fits uneasily into the framework of farce. The result is that those emotional crises which were intended to have significance—as, for example, the closing scene where the curtain falls on the hero forgiving the woman who has wrecked his career—fall flat and lack the ring of truth.

These young playwrights have gifts; they know how to use their stage, they know how to write effectively, and can create illusion while they keep in the sphere of farcical adventure. To have written so entertaining a piece is no small achievement. To go further will make demands that farce cannot satisfy.

This was the cardinal weakness of Mr. Rodney Ackland's more ambitious comedy, "Birthday," at the Cambridge. The young author of "Dance with No Music" and "Ballerina" had already established himself among our younger playwrights, and in this piece he went back to the province he has made peculiarly his own—the domestic fireside. His theme, the tyranny of the home and family, was wrecked by his own inability to leave well alone, his continual eruptions of dissonant elements when the spiritual movement had made itself felt, his continual submission to the theatre at the expense of essential truth. His dialogue was vital and his characters well observed. His descriptions of the storms in a middle-class household were never dull, but he forced what should have been comedy into the chasm of farce, robbing hysteria of its value on the stage by exaggeration, and dwarfing what might have been poignant by noisy and intolerable interruption. The more's the pity, for Mr. Ackland is a playwright to be encouraged. He has insight, frankness of purpose, and a remarkable grasp of character. There were illuminating flashes and abundance



"THE QUITTER," AT THE EMBASSY: MEMBERS OF A GANG START QUARRELLING AMONG THEMSELVES WHEN THEY COME TO PERSUADE TOMMY CARTER (BENNET O'LOGHLEN; SECOND FROM RIGHT) TO CRACK A SAFE.

The characters (l. to r.) are Arnie Pinto (Arthur Goulet), Kitty Carter (Eve Gray), Buddy Doyle (Ben Welden), Tommy Carter, and Art Richards (Frank Atkinson). The play concerns a man who becomes a gangster and then, when he wishes to free himself from the criminal life, finds himself unable to quit without risking his life.

Mr. Roger Livesey as John Worthing, and Miss Ursula Jeans, exquisitely 'ninety-ish in her prim ways, and Miss Elsa Lanchester as the old-maidish, amorous governess, could vie with memories of the past when Sir George Alexander for the first time astonished London by his gifts as a comedian. Those were golden days at the St. James's—in one year this play of Wilde's, and Pinero's immortal "Second Mrs. Tanqueray." Who would have dared to talk of the decay of our theatre then? But that is another story. Suffice it to say that all of a sudden the Old Vic has become a theatre *à la mode*, for the old drawing power of Oscar Wilde has flared up in new and fierce illumination—never in my career have I seen so many motors in the Waterloo Road.

Now, Miss Athene Seyler, ever since her début, just five-and-twenty years ago, has been a success from the very first. In her pristine days she attracted immediate attention by the exotic flavour of her personality, by her shining eyes, eyes that flitted here, there, everywhere, and across the footlights; by her perfect diction, and a quaint little smile that seemed to escape from the corner of her lips. Undoubtedly, said the connoisseurs, this charming girl with the Greek name and the *je ne sais quoi* of Attic salt in all her being is destined to make her mark; and they were right. From the first, Athene Seyler gravitated to the front rank of our comédiennes, and her name was often paired as successful junior to Miss Marie Tempest. There was a finish in her work, particularly when she appeared in costume plays, which suited her as to the manner born; in the earlier days of her career, when foreign elements were rare on our stage, that was unique.

But, for all that, and all her countless successes, duly applauded in the Press, there was something disturbing in her manner, something which had to be eschewed before she could be ranked as one who had reached the summit. That failing has disappeared now, and it will amuse my readers and my "victim" if I recall it. Until a few years ago, Miss Seyler, intentionally or otherwise, was constantly talking into the audience, like a conjurer who proudly patters that "he has done the trick, and no deception." To me it seemed aggressive, and I often criticised it. I was truly relieved when one fine day, in a play wherein she worked with Mr. Nicholas Hannen, I beheld a regenerated Athene. Now free of all affectation, and truly delicious in her delivery, she shone in "Marriage à la Mode," in Maugham's "The Circle" as Lady Catherine, as "The Perfect Lady," one and all brilliant facets unforgettable. But her Lady Bracknell outvies them all. It is a creation so delicate, so reposeful, so distinguished both in conception and performance, that it grafts itself on memory like an engraving. Without ado she rules the whole roost, her very shadow at the window fills the atmosphere with awe and reverence, her every word is like a small projectile hitting home. And then that lofty air of aristocracy, that "never mind all the world except my world," that looking down upon the impecunious as if they were *moujiks*, that snarl full of self-satisfaction that literally flayed her entourage. There were such women in London in the 'nineties; we, the older ones, could easily trace their prototypes, whom Wilde, respecting neither gods nor man, pilloried by his wit and humour. If a painter



"SPRING—1600," AT THE SHAFTESBURY: IAN HUNTER AS RICHARD BURBAGE, THE GREAT ACTOR OF SHAKESPEAREAN TIMES; ISABEL JEANS AS LADY COPERARIO, A BILLINGSGATE WANTON; AND JOYCE BLAND (SEATED) AS ANN BYRD, WHO HAS JOINED A THEATRICAL COMPANY AS BOY-PLAYER OF FEMININE RÔLES.

"Spring—1600" centres round the *affaire* between Burbage, the great actor, and Ann Byrd, who ran away from home to join a theatrical company in London. She dresses as a boy, a peculiarly apt disguise, since at this time all the female rôles were, of course, taken by boys. She rescues Burbage from the snares of Lady Coperario, and is able to play Viola at the opening of the new Globe Theatre (conveniently placed in 1600).



"THE IMPORTANCE OF BEING EARNEST," AT THE OLD VIC: ALGERNON (GEORGE CURZON) ENTERTAINING LADY BRACKNELL (ATHENE SEYLER) AFTER HE AND JACK (ROGER LIVESEY) HAVE UNFORTUNATELY EATEN ALL THE CUCUMBER SANDWICHES SPECIALLY PREPARED FOR HER! Charles Laughton takes the small part of Canon Chasuble in Oscar Wilde's "The Importance of Being Earnest" at the Old Vic; Ursula Jeans is Cecily; Elsa Lanchester, Miss Prism; and Flora Robson, the Hon. Gwendolen Fairfax.

of amusing detail. There were passages bitter and true. But the total impression was chaotic in its extravagance, undisciplined in its form, hysterical in its over-emphasis, and unpersuasive in its conclusion. Mr. Basil Dean's production, with its use of an apron-stage, while it had the merit of preserving the play's vigour, was less successful in presentation. Too much of the action was masked in corners; a disturbing distraction in a realistic play. "Birthday" was withdrawn on February 10.

In "Spring—1600," at the Shaftesbury, Mr. Emlyn Williams has written a play as delightful to listen to as it is to the eye; a play delicate in its fabric, yet fascinating, because nothing jars its harmony. We are back in Shakespeare's day, with its glamour, romance, roguery, and poetry. Only a pedant would press for historical accuracies, so long as the spirit and colour of the time is recaptured. There are pictures to charm, scenes of roystering and of seduction in my lady's chamber; scenes varied as the spacious Elizabethan life and the player's fortunes—all admirably pictured in Motley's settings and John Gielgud's production. There is acting that fits the stage, contrasting in type and contributing to a harmonious whole. To bind the play together is the love-story of Ann Byrd and Burbage, as beautifully played as it is told. Mr. Williams is a young man and this is a young man's play, but here cynicism gives way to poetry and realism to romance. Here is control and ordered sequence. If there is a doubt in this gracious comedy, it is in the fate of Ann, whose nature seems made for tragedy. But that is not the playwright's choice. He prefers the tune of the virginals, and we do not complain.



# THE COUNTRYSIDE: A FOURTH SERIES OF DRAWINGS BY BLAMPIED.

Drawings Specially Made for "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED.



"FORDING THE STREAM."



"GIPSIES."

In our fourth series of Blampied drawings, the fifteenth and sixteenth of which are seen here, we have already shown peeps into the domestic life of "our village"; scenes from the daily round of the little country town; and studies

of the horse in various connections. The subjects of this week's drawings—the ford and the gypsies—run like recurring motifs through the history of British landscape painting since the eighteenth century.





THE COURAGE OF "PAPA GASTOUNET": THE VETERAN STATESMAN IN HIS CAR IN THE MIDST OF THE CROWD ON HIS ARRIVAL IN PARIS TO FORM A NATIONAL GOVERNMENT.

M. Gaston Doumergue, the veteran French statesman and ex-President, popularly known as "Papa Gastounet," was summoned from his country retreat at Tournefeuille, near Toulouse, to form a Government of National Safety, after the fall of the Daladier Cabinet. He accepted his country's call to emerge from well-earned retirement and face a dangerous situation.

Although only just home after an all-night journey from Paris, he took a night train back again, arriving at the Gare d'Orsay about 9 a.m. on February 8. His return to politics at seventy, to shoulder so heavy a burden, was an act of high courage. Moreover, he arrived in Paris, as our photograph shows, without ostentation or elaborate measures of protection.

His car (of which only the top is visible near the centre, with a few police officers to the left) is seen surrounded by a crowd. But his confidence was justified, for he received a great ovation. His wife accompanied him. M. Doumergue was born in 1863. He was President of the Republic from 1924 to 1931, and before that President of the Senate. He had previously

held various Ministerial posts, and was Premier from December 1913 till May 1914. He began life as a lawyer, and spent some years in Indo-China and Algeria, as a magistrate. On the outbreak of the war, he joined M. Viviani's Cabinet as Minister for the Colonies. In 1917 he went on a mission to Russia to report on conditions there.



## UNKNOWN MONASTERIES OF MYSTERIOUS TIBET VISITED DURING A RECENT JOURNEY OF EXPLORATION.



THE RUINED CASTLE OF TOSANG :  
RELICS OF AN ANCIENT TIBETAN  
STRONGHOLD, BUILT ON THE  
SIDE OF A PRECIPITOUS HILL.

A VAST increase in our knowledge of ancient Tibetan art has resulted from the recent expedition to that country organised by the Italian Royal Academy, and led by Professor Tucci, a well-known archæologist. They covered 1000 miles and brought back to Rome about 3000 Tibetan manuscripts, 300 statues, and hundreds of other objects. Signor Tucci, who had already made three visits to Tibet and knows 30 Tibetan dialects, fraternised with the monks, and followed their social customs. Thus he was able to see the interior of many monasteries previously unknown to Europeans, and examine their treasures. He claims to have penetrated to some regions hitherto unexplored by white men. In a note on these interesting photographs he says: "Our journey was to Western Tibet, in particular

(Continued on opposite page)



RUINS OF THE SUMMER MONASTERY OF TOLING : REMAINS OF A PICTURESQUELY  
SITUATED RELIGIOUS FOUNDATION DATING FROM THE ELEVENTH CENTURY.

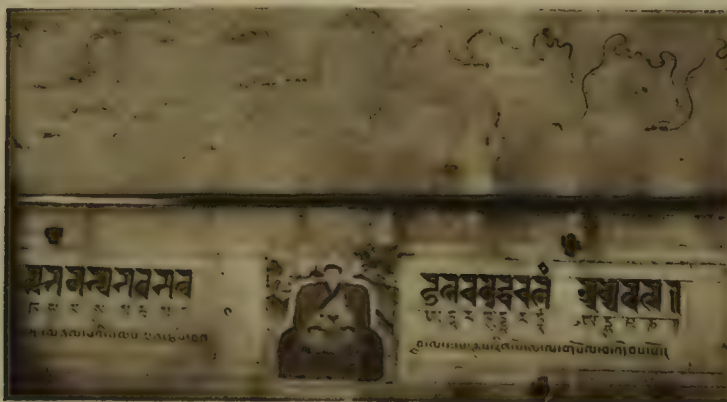


(ABOVE) THE RUINS  
OF TSAPARANG : ALL  
THAT IS LEFT TO-DAY  
OF AN EXTENSIVE  
GROUP OF BUILDINGS  
THAT COVERED A  
STEEP MOUNTAIN  
SLOPE IN TIBET—A  
GENERAL VIEW TAKEN  
FROM A HIGHER  
ELEVATION.



THE TEMPLE OF RIN-C'EN-BZANG-PO IN TOLING : A TIBETAN SHRINE  
WITH LOFTY, WINDOWLESS WALLS OF A SOMBRE AND BARBARIC ASPECT.

PHOTOGRAPHS BY COURTESY OF PROFESSOR TUCCI, LEADER OF THE ROYAL ACADEMY OF ITALY EXPEDITION  
TO TIBET. (SEE OPPOSITE PAGE.)



A TIBETAN MUSICAL SCORE, WITH NOTATION AND THE WORDS OF SONGS :  
A TYPICAL EXAMPLE OF TIBETAN MANUSCRIPT, OF WHICH THE EXPEDITION  
SECURED SOME 3000 SPECIMENS.

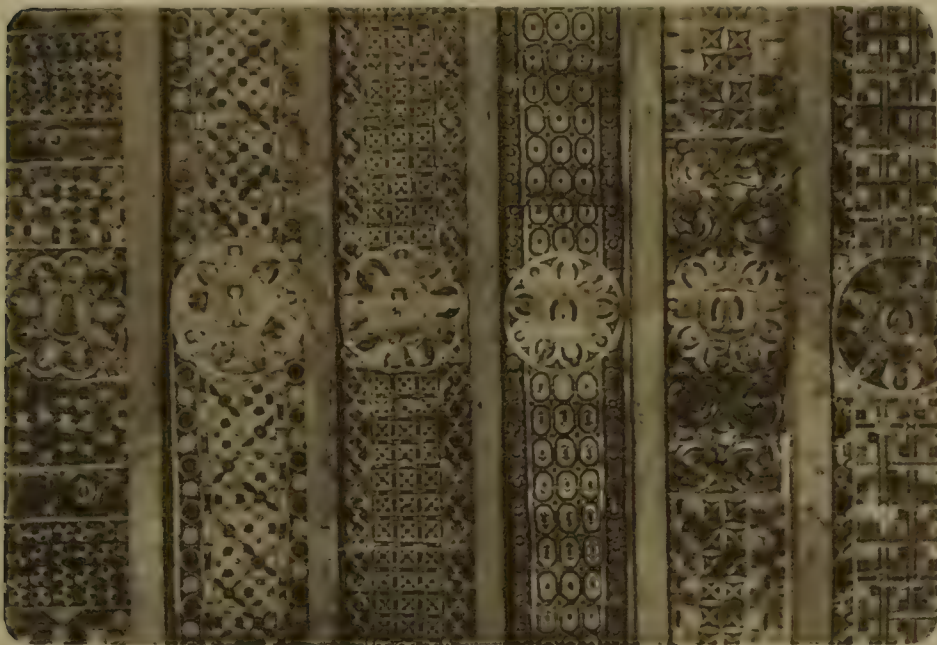
(ON THE RIGHT)  
PART OF AN  
OLD CARVED  
BOOK-COVER  
WITH THE IMAGES  
OF THE FIVE  
BUDDHAS  
(PROBABLY  
FROM INDIA) :  
ONE OF THE  
NUMEROUS  
TREASURES OF  
TIBETAN ART  
OBTAINED BY  
THE ITALIAN  
ARCHAEOLOGICAL  
EXPEDITION.







THE MANDALA OF VAIROCANA IN TOLING: A FRESCO DATING FROM THE TWELFTH CENTURY NOTABLE FOR AN ELABORATE DESIGN OF CIRCLES AND SQUARES, WITH NUMEROUS FIGURES AND FLORAL DECORATION.



THE CEILING OF THE ROYAL TEMPLE OF TSAPARANG: AN EXAMPLE OF TIBETAN DECORATIVE ART DATING FROM THE FOURTEENTH CENTURY—ARRANGED IN LONGITUDINAL PANELS WITH CENTRAL CIRCLES.



SITAPATRA: A FRESCO IN THE ROYAL TEMPLE OF TSAPARANG, SHOWING A SIX-ARMED GODDESS REMINISCENT OF EARLY INDIAN RELIGIOUS ART.

*Continued.*

to the ancient capital of the kingdom of Guge, with its famous temple, at Toling, built by the king who in the eleventh century invited to Tibet the great Indian pandit, Atisa. During our journey all the temples of Spiti and Western Tibet were explored; their libraries studied and catalogued; the frescoes—many dating from the eleventh and twelfth centuries—photographed; the inscriptions copied; and numerous manuscripts and xylographs purchased. The frescoes especially are of extreme interest, not only for the study of Tibetan art, but also for the history of Indian art and the right interpretation of Buddhist Mahayana iconography. Rich prehistoric and Bonpo materials were also collected. The journey was made possible by the kind help of the British authorities in India, who, as usual, took great interest in our researches." The new material secured will enable Professor Tucci to re-write the political and religious history of Western Tibet.

## REVELATIONS OF ANCIENT TIBETAN ART: FRESCOES, SCULPTURE, AND PAINTED BAS-RELIEF.



STUCCO IMAGES AND FRESCOES IN TSAPARANG: A FINELY CARVED STATUE WITH A NUMBER OF SUBSIDIARY ANIMAL FIGURES ON THE SIDES OF THE THRONE.



PAINTED BAS-RELIEFS IN RABGYELING: EXAMPLES OF TIBETAN SCULPTURE SAID TO HAVE BEEN HITHERTO UNKNOWN TO EUROPEAN ARCHAEOLOGY; WITH INSCRIPTIONS.

PHOTOGRAPHS BY COURTESY OF PROFESSOR TUCCI, LEADER OF THE ROYAL ACADEMY OF ITALY EXPEDITION TO TIBET. (SEE OPPOSITE PAGE.)



# BOOKS OF THE DAY.

HAVE we all quite grasped the fact that we are living in the Air Age, and that our "tight little island" is not so tight as it was before aeroplanes were invented? It would appear obvious that sea power, without air power, no longer affords us complete protection, and we must become an airfaring as well as a seafaring nation if we are to maintain our "place in the sun." We can be as proud as ever of the Navy and its glorious past, but that pride should not blind us to the necessities of the present or the potentialities of the future. The Navy, still essential to our safety, can prevent invasion by water, but hardly bombardment by air. To be absolutely secure, I suppose, we ought to have a two-Power air standard, as formerly we had a two-Power naval standard. As things are, we have dropped from first to fifth place among the Air Powers—and what is going to be done about it?

Such is the burden of a startling book entitled "BEHIND THE SMOKE-SCREEN." By Brig.-General P. R. C. Groves. With Preface by Major-General Sir Ernest Swinton (Faber; 15s.). The author was formerly Director of Flying Operations at the Air Ministry (from March 1918), and was British Air Representative at the Peace Conference and at Geneva. He has also been Honorary Secretary-General of the Air League of the British Empire, and editor of *Air*. His book is at once a grave warning to the nation and an indictment of some who are, or have been, set in authority over us. Its object is to reveal realities apt to be obscured by "the smoke-screen of political sophistry and evasion, individual opportunism, sectional interest, and incompetence." General Groves, as it were, is our Daniel come to judgment, but it may be hoped that the "writing on the wall" which he interprets has not come too late for us to take heed, as it did for Belshazzar.

There have been signs of discontent (as shown by Mr. Churchill and others in the recent Debate on Imperial Defence) with the Government's hitherto ineffectual efforts to obtain air parity by persuading other Powers to level down to our strength, instead of our levelling up to theirs. In expounding the new British memorandum on disarmament, Sir John Simon did not touch this point, but spoke of two years more for inquiry into the possibility of complete abolition of military aircraft before we begin to "face facts as they will be." General Groves advises facing them now as they are. Last December the Air Minister (Lord Londonderry) was comparatively definite. Alluding to the dispersal of most of our great air fleet after the Armistice, he said in Parliament: "Our example has, unhappily, elicited no response, and we must abandon the policy of unilateral disarmament. We cannot accept

of hostile aircraft to London, because London would surrender; and that meanwhile our own aircraft would make for the enemy capital, which would likewise surrender, thus bringing the war to a bloodless, if inglorious, end. Bombing aircraft, therefore, in the Shavian view, were really "angels of peace." Even if a city thus threatened wished to surrender, would it have time? As Mr. Shaw mentioned later, aircraft move fast, and—especially if they came by night—the bombs would probably fall before the pilots saw any white flags. I hardly think that such a forecast would impress General Groves, and possibly Mr. Shaw did not mean it very seriously.

General Groves declares that the only possible defence against air bombardment is the possession of a sufficient air force to cause fear of retaliation. No one dreams that the British people, with their humane and kindly character, would ever sanction unprovoked bombing of foreign cities; but, remembering what happened in the war, one cannot be equally certain that all nations would regard such an action in the same light. Though we have not the *intention*, however, we should at least, for the sake of the safety of our women and children, possess the *power* of reprisal if necessity arose. We should act on Shakespeare's principle—

It is excellent  
To have a giant's strength, but it is tyrannous  
To use it like a giant.

In this connection it somehow came into my head lately to parody certain well-known lines of Swinburne, to the following effect—

Far up above the League of Nations  
The War Lords, clothed and crowned with  
patience,  
Prepare through years of talk our fate.

The whole question of air power and its effect on future warfare, as well as on our national prestige in diplomacy, is thoroughly thrashed out by General Groves, who at the same time considers the general question of disarmament and "the inescapable rule of force" in human affairs. His argument strikes me as cogent and convincing, and at any rate it demands serious study by every British statesman and politician. He does not appeal entirely, however, to the governing class, for he concludes with a stirring admonition to the ordinary citizen to play his part in forming public opinion, before "dire emergency is upon us and panic measures prove to be, as they assuredly would, too late."

The problems of air power and disarmament crop up, incidentally, in a general picture of the Continental scene as it presented itself to a well-known special correspondent, who has spent eighteen months motoring alone in a small open car from end to end of our distressful quarter of the globe. The result appears in "CRAZIWAYS - EUROPE."

and the reader will gather that his book is extremely "worth while."

Captain Tuohy, like General Groves, discusses the possibility of an international air force controlled by the League of Nations, but first enumerates all the objections and difficulties. "Yet," he continues, "the Crusades saw an international force spring to life; so did the Boxer trouble . . . and many a Doughboy was 99 per cent. German. Also, it is worth remembering that Marlborough had as many as six different nationalities under him." He describes types of people who may be considered "war guilty" of the next war; and elsewhere he denounces the artificial stimulation of the birth-rate in Italy and Germany—a process tending towards future clamour for territorial expansion on the ground of over-population, and bound to end in some international explosion.



A POSSIBLE WITHDRAWAL FROM THE BRITISH ART EXHIBITION: THE CLARE CASTLE CROSS AND CHAIN (C. 1400).

The Clare Castle Cross, lent to the British Art Exhibition, contains within it a minute piece of the True Cross and a fragment of the Rock of Calvary. On religious grounds, there is a feeling in some quarters that his Majesty's permission should be asked for its withdrawal.—(Lent by H.M. the King.)

When Mr. Shaw, in his wireless talk the other night, advocated homogeneity in any political grouping of nations, and suggested what might be called (on the basis of another of his remarks) a League of Pink Skins, I was reminded of certain previous utterances of his concerning world problems quoted in "BERNARD SHAW: A CHRONICLE AND AN INTRODUCTION." By R. F. Rattray (Duckworth; 5s.). This little book, while not remarkable for literary style, provides a useful summary of Mr. Shaw's career, works, and ideas for the average reader, who might be hard put to it if required to summarise them himself, owing to Mr. Shaw's habit of talking round a subject, both in person and through characters in his plays. He is often regarded as a destructive critic rather than a constructive reformer, and Mr. Rattray does much to dispel this notion.

Relying largely as he does on extracts from Mr. Shaw's own writings or speeches, made with the author's generous permission, his book can claim the virtue of authenticity. Particularly interesting in connection with the matters discussed in this article are the quotations from "Fabianism and the Empire," written in 1900, when Shaw "surprised friends of his by not being pro-Boer," and from "Common Sense About the War," published during its early stages in 1914. From Mr. Shaw's bygone pronouncements General Groves might obtain some strong support for his attitude towards disarmament and imperial defence.

This problem of war and peace is not the sole prerogative of politicians and publicists, for it concerns every man, whatever his profession. Consequently, one is not surprised to find it given prominence in "AN ENGINEER'S OUTLOOK." By Sir Alfred Ewing, F.R.S. With Portrait and five Diagrams (Methuen; 8s. 6d.). Here we have a collection of the author's lectures and discourses, on various phases of scientific development and mechanical innovation, including his Presidential Address to the British Association in 1932; together with a short sketch of his own career, during which, after holding chairs of engineering in Tokio, Dundee, and Cambridge, he became Director of Naval Education and, eventually, Principal of Edinburgh University. The book throughout is marked by an urbane geniality which is very attractive, and the personal note is touched with delightful effect, as in the character sketches of Lord Kelvin, Sir Charles Parsons, and Professor Fleeming Jenkin, or the reminiscences of Robert Louis Stevenson in his younger days.

On the subject of world peace, while fully alive to the dangers, Sir Alfred inclines to be optimistic, and he cites Mr. Churchill's former dictum that "it is through the League of Nations alone that the path to safety and salvation can be found." Finally, it might be suggested that the value of disarmament is not so much as a preventive of war (for men who want to fight will use their fists if they have no other weapons), but simply as a measure of economy. It might even involve taking something off the income tax, and few of us would complain of that.

C. E. B.

ONE OF THE GREAT MYSTERIES OF HISTORY SOLVED? PROFESSOR PIRONTI'S CLAIM TO HAVE DECIPHERED THE ETRUSCAN LANGUAGE—(ABOVE) A TOMBSTONE INSCRIPTION, THE DECIPHERMENT OF WHICH GAVE HIM TEN NEW WORDS; AND (RIGHT) THE FAMOUS "BAMBINO" OF TRASIMENE; WITH THE ETRUSCAN INSCRIPTION ON THE LEG, THE FIRST THAT PROFESSOR PIRONTI SOLVED.

Professor Pironti, a schoolmaster in Rome, claims to have deciphered by a new method the Etruscan language, a claim which, if substantiated, ranks in importance with the feat of Champollion, who a hundred years ago first solved Egyptian hieroglyphics. Scholars have for years been able to read Etruscan inscriptions, which are in Greek lettering running from right to left, but have not solved the meaning of more than a few words. Professor Pironti is issuing an Etruscan dictionary.

the continuance of our present inferiority. The appropriate steps to ensure that the British Empire is at least as strong in the air as any other great nation are at the present moment under examination." That declaration seems largely to meet the case as urged by General Groves—but, again, what is being done about it? He claims that the Air Force should receive the largest share of the millions allotted to the three fighting services out of the nation's purse. How far is that claim likely to be conceded?

I listened a few evenings ago to Mr. Bernard Shaw's broadcast talk on "Whither Britain?" If I heard him aright, he suggested, in the course of some remarks on future war, that we need not be alarmed at the approach



By Ferdinand Tuohy. With Decorations by Mendoza (Hamish Hamilton; 12s. 6d.). Captain Tuohy is a much-travelled man, and during the war had the unusual experience of seeing it from every front, first as a war correspondent and then for over three years on active service. Thus he is well qualified as an observer of foreign affairs, for he sees them in each country against a background of memories stored in other lands. Add to this the fact that he wields a picturesque pen (sometimes in a style that suggests Carlyle dropping into modern slang), and that he apparently believes in saying exactly what he thinks, regardless of Panjandrums or vested interests,



# THE REPTILE SKIN EXHIBITION—A BIG EMPIRE INDUSTRY.

## SCALY SUPPLENESS AND SCALY “ARMOUR” AS “FASHION LEATHER.”



BEAUTIFUL SKINS OF A PYTHON, HOODED COBRA, AND A BOA-CONSTRICTOR IN THE REPTILE SKIN EXHIBITION AT THE IMPERIAL INSTITUTE.



A SUGGESTION FOR MEN AT THE REPTILE SKIN EXHIBITION: A TIE MADE FROM THE SKIN OF A WATER-SNAKE.



REPTILE SKIN IN COMMERCE: A PERSIAN HORN LIZARD SKIN IN THE RAW STATE (LEFT); AND AFTER TANNING, DYEING AND DRESSING.



THE REPTILE SKIN IN THE HOUSEHOLD: DOMESTIC ARTICLES—including A TRAY, A LAMP SHADE, AND A BOOK COVER—MADE FROM SCALY MATERIAL.



THE 21-FT.-LONG SKIN OF A NIGERIAN PYTHON—THE BIGGEST EVER KILLED: A JUNGLE-MONSTER FURNISHING MATERIAL FOR MANY FASHION-PRODUCTS.



THE REALISTIC SIDE OF THE REPTILE SKIN EXHIBITION: AN INDIAN PYTHON OF THE TYPE THAT PROVIDES VALUABLE RAW MATERIAL.



LONDON A CENTRE OF THE REPTILE SKIN TRADE, WHICH IS STEADILY INCREASING IN IMPORTANCE: INSPECTING CROCODILE SKINS IN A RIVERSIDE WAREHOUSE.



AN UGLY BRUTE SLAUGHTERED FOR BEAUTY'S ADORNMENT: A CROCODILE, AND A SHOE MADE FROM MUCH-PRIZED CROCODILE SKIN.

The first exhibition organised to illustrate the size and progress of the reptile skin industry opened at the Imperial Institute, South Kensington, on February 12. The recognition of reptile skins in the fashion leather industry dates from about 1926; though lizard skins of Javan and South American origin were articles of commerce before the war. Of recent years, there has been an enormous increase in the sale of these skins, owing to their hard-wearing qualities. The uses of reptile skins are very various. They take colours well and can be finished

in various ways—in suède finish (suitable for upholstery and sports clothes), and even in a transparent finish, which makes them suitable for decorating cocktail-trays and windows. At a dress parade, held in connection with the exhibition, there was shown a cocktail suit with an evening top of black lacquered mamba snake. A golf jacket made of suède python was also seen; and a Russell viper provided insets for a coat of white goats' hair. In addition, a flowing garment had a broad sash of red-dyed rattlesnake.





## A PAGE FOR COLLECTORS.

"PORCELAIN THROUGH THE AGES," AT 25, PARK LANE.  
I.—THE CHINESE.

By FRANK DAVIS.

SIR PHILIP SASOON has formed what appears to have become an ineradicable habit of turning his town house completely upside down once a year for the benefit of the Royal Northern Hospital, of which he is chairman. By this means he raises annually several thousand pounds for the best of causes, provides an eloquent demonstration of one method of hospital self-help, and, aided and abetted by Mrs. David Gubbay, gives a very wide public the opportunity of enjoying a range of works of art which

envy, and will surely be a revelation to those not familiar with this very rare and beautiful type. Many of these pieces are inscribed, one or two with verses from the hand of the eighteenth-century Emperor Ch'ien-lung himself: such adventitious interest delights the heart of the native connoisseur and, in consequence, of his European confrères, even when the latter cannot read Chinese (so sweet are the uses of a kindly *snobisme*); but, indeed, such examples, by the perfection of their form, their crackle, their delicate tones—impossible to render in a monochrome illustration—and the gracious suavity of their outline, require no other recommendation than their own intrinsic merit. The Chun Yao pieces—purple shading off into light greenish-grey—in the next case are warmer in colour, and on the whole more robust in shape. (The catalogue points out which of them are inscribed with a numeral—it might, in a compilation designed for the use of a very wide public, have gone a little further and vouchsafed the information that these numerals refer, not to some strange esoteric cult, but to the size; but this is a very small criticism of an otherwise wholly adequate production.) All these Sung examples are of a kind that show that their makers were not merely bold and successful experimenters in a most difficult branch of art, but men whose vision was so saturated with an ideal of beauty that they were incapable of producing anything mean or commonplace.

As the centuries pass, the accent changes; there is no less refinement, but there is less gravity; technical mastery over shapes and colourings becomes almost superhuman, yet the apparent ease with which difficult problems are solved does

bring with it a loss of formal dignity. Not that the change is anything more than wholly delightful; decoration is sometimes a trifle finicky, sometimes a little over-crowded, but what gorgeous colouring, what flowers, what blossoms, and what wit! The Chinese potter always had a sense of humour, and the gods were never afraid to smile—and if a godling can

wink, why not a man?—and why not a horse?—which brings me to an old subject for this page, the Chinese understanding—a good-humoured understanding—of animals. A whole room is devoted to the K'ang-hsi period (the Hon. Mrs. Ionides' collection), an array of varied pieces exhibiting every possible combination of greeny-black, yellow, green, brown, and



2. A PIECE EXPRESSIVE OF FESTAL LIGHTEARTEDNESS, EXHIBITED AT 25, PARK LANE: A PLATE (MING) IN FIVE COLOURS; SHOWING THE DRAGON BOAT FESTIVAL—MARKED WAN LI (A.D. 1573—1619).

Reproduction by Courtesy of the Owner, Sir Percival David, Bt.

cream. Of these, numerous horses will presumably draw an English crowd as inevitably as steel shavings are drawn to a magnet; and I invite every reader of this page to marvel at the playful humour and sound anatomical knowledge which has gone to their making. Another excellent little horse, devised in a graver mood, belongs to Sir Philip Sassoon, and finds a place in the next room. Exceedingly amusing, and miracles of ceramic ingenuity, are various pierced lattice-work baskets, sedan-chairs with figures inside, and adorable processional scenes, as gay and light-hearted as some of the older wares are serious.

Among some perfect *blanc de chine* is a pair of cap-stands which have already been discussed and illustrated on this page. A lighter note is provided by a case of "Jesuit" china, pieces made expressly for export, often decorated with designs from European prints: a decidedly hilarious little collection, from which one can judge easily enough how poor was the opinion of the foreign barbarians among the powers that were. The powder-blue and blue and white pieces are the finest imaginable; some of us would have welcomed a little more celadon and that lovely Ting creamy-white; but then, fanatics for particular types can always be trusted to complain if their particular passion is not over-represented.

This is emphatically a show which commends itself to laymen; the professional potter will presumably obtain from it both profit and pleasure. Were I the owner of a china manufactory, I should, I hope, be sufficiently wide awake to realise the importance of encouraging those who worked for me to spend at least one morning studying the achievements of their predecessors in the craft. I should write to Sir Philip demanding special terms for large parties, and I should shut up my place for the day, knowing very well that my people would return full of new ideals and new enthusiasms. Who knows, one of them might even be inspired to recapture the secret of Ming turquoise-blue?

The following are essential dates to bear in mind—

Sung Dynasty	-	-	960--1279 A.D.
Yüan Dynasty	-	-	1280--1367 A.D.
Ming Dynasty	-	-	1368--1644 A.D.
Reign of K'ang-hsi	-	-	1662--1722 A.D.
Reign of Yung-cheng	-	-	1723-35 A.D.
Reign of Ch'ien-lung	-	-	1736-95 A.D.



1. A TOUR-DE-FORCE OF REALISM THAT IS NEITHER FINICKY NOR FORCED BEYOND THE PROPER CAPACITY OF THE MEDIUM: A ROLLING HORSE (K'ANG-HSI); WITH A BLUE-WHITE GLAZE—TO BE SEEN IN THE EXHIBITION OF "PORCELAIN THROUGH THE AGES" AT 25, PARK LANE.

Reproduction by Courtesy of the Owner, the Hon. Mrs. Ionides.

are the finest of their kind in Europe, and which can normally only be seen by a privileged few.

It is none of my business on this page to urge the readers of *The Illustrated London News* to subscribe to their own hospitals, lest some day Government subsidies take the place of voluntary contributions. It is, however, very much my business to indicate where the lover of art can most profitably gratify his passion for the study of the world's great masterpieces (if this phrase can, indeed, be applied to what is admittedly a minor art), and this, and the next two articles, will be devoted to a review of what seems to me as complete and as stimulating an array of nearly a thousand years of ceramic achievement as it is possible to imagine.

One must logically commence with the products of China, because the Chinese not only invented porcelain, but, by general consent, attained a command over their material at a very early period which has not been challenged since, either by themselves or by anyone else. Whether their particular genius was best expressed in porcelain, rather than in sculpture or painting, is a matter upon which it is possible to argue; but there is no argument as to their extraordinary accomplishment as potters: your modern man, with all his exact chemical knowledge, stands before certain Chinese plates and vases made about the time of Bannockburn in respectful and decidedly envious admiration.

Someone, looking at two cases filled with Ming Dynasty wares of an unbelievable turquoise blue, remarked that they gleamed like jewels: the compliment was well meant, but inadequate, for jewels, besides being harsh and glittering by comparison with a beautiful soft glaze, are, ultimately, the result of the blind forces of nature. In a Ming vase of this quality and character, one is conscious rather of the power and force of the human intellect applied to intractable material, directed by an uncanny judgment, and resulting in a formidable synthesis of colour and form which is a little strange to Western eyes, but assured, challenging, and, in the best sense of the word, monumental.

More subtle—many would say more beautiful—are the Sung Dynasty pieces, either in purple and lavender or various harmonies of greyish-brown. One case—that devoted to the examples of Kuan and Ko ware, from the collection of Sir Percival David—will presumably turn the ardent collector green with



3. A DELIGHTFUL ATOM OF LIFE "FROZEN" INTO ART, WHICH WOULD SURELY HAVE WEANED KEATS FROM HIS "GRECIAN URN"!—A PROCESSION (K'ANG-HSI) EXHIBITED AT 25, PARK LANE.

Reproduction by Courtesy of the Owner, the Hon. Mrs. Ionides.



**BY THE INVENTORS OF PORCELAIN:  
FINE CHINESE PIECES ON EXHIBITION.**



A MAN ON A BUFFALO.—K'ANG-HSI. (1662—1722.)  
*Lent by the Hon. Mrs. Ionides.*



A WHITE FIGURE OF DARUMA.—FUKIEN  
WARE. (SEVENTEENTH CENTURY.)  
*Lent by Sir Percival David, Bt.*

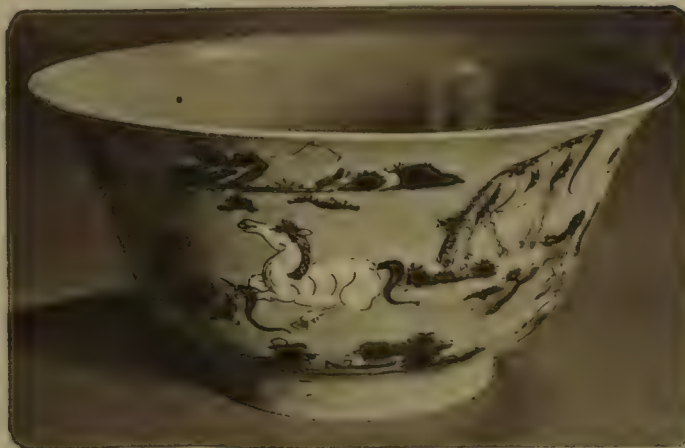
**"PORCELAIN THROUGH THE AGES";  
NOW TO BE SEEN AT 25, PARK LANE.**



A PLAQUE, WITH TAOIST DEITIES, FORMING AN ALTAR-PIECE.—  
MING. (1368—1644.)  
*Lent by Dr. Lindley Scott.*



A SEDAN CHAIR WITH MOVABLE WINDOW-SHUTTER.  
—FAMILLE VERTE; K'ANG-HSI. (1662—1722.)  
*Lent by the Hon. Mrs. Ionides.*



A BOWL DECORATED WITH HORSES IN ACTION.—FAMILLE VERTE;  
K'ANG-HSI.

*Lent by the Hon. Mrs. Ionides.*



A TURQUOISE INCENSE-BURNER WITH COVER.—  
MING MONOCHROME. (EARLY SIXTEENTH CENTURY.)  
*Lent by Sir Percival David, Bt.*



A HORSE.—K'ANG-HSI. (1662—1722.)  
*Lent by the Hon. Mrs. Ionides.*



A HORSE.—K'ANG-HSI. (1662—1722.)  
*Lent by the Hon. Mrs. Ionides.*

As is noted opposite, on our "Page for Collectors," there is now being held in Sir Philip Sassoon's London house, 25, Park Lane, an Exhibition, "Porcelain Through the Ages," in aid of the Royal Northern Hospital. It opened on Tuesday last, February 13, and it will continue until March 27, Sundays included. Like its predecessors for the same cause, it is certain to attract many visitors, and it is safe to say that none will go disappointed away. We deal this week with certain of the Chinese pieces shown; but it must be understood that these represent only one phase. As the inventors of porcelain, the Chinese are, of course,

much to the fore; but there are also splendid specimens from our own country—Chelsea, Worcester, Derby, Bow, Longton, Bristol, Plymouth, Swansea, Nant-garw, Coalport, Salop, Rockingham, Spode—and fine work from the Continent of Europe; for example, Sèvres, Dresden, Vienna, Nymphenburg, Copenhagen, Capo di Monte, Venice, Russia, and so on. With regard to two of our illustrations, attention may be called to the rings at the sides of the sedan chair, which are, of course, for the poles of the bearers; and it should be noted that the dragons on the turquoise incense-burner are in biscuit.



## GREAT FISSURES IN THE EARTH'S SURFACE IN BIHAR : EARTHQUAKE HAVOC—TWISTED RAILWAYS ; AND DISTORTED LAND.



PASSENGERS BEING TRANSFERRED FROM ONE TRAIN TO ANOTHER WHERE THE RAILWAY LINES WERE BADLY TWISTED : THE RESULT OF EARTHQUAKE DAMAGE IN BIHAR, WHERE HUNDREDS OF MILES OF TRACK ARE DISTURBED.



RAILWAY PASSENGERS CROSSING A DAMAGED BRIDGE IN SINGLE FILE : A PART OF BIHAR WHERE IT WILL TAKE SEVERAL YEARS AND MANY THOUSANDS OF POUNDS TO RECONSTRUCT BRIDGES AND TRACK.



A GREAT FISSURE TORN IN THE EARTH'S SURFACE : EARTHQUAKE DAMAGE AT BETTIAH, IN THE CHAMPARAN DISTRICT OF BIHAR ; THE BRICKS OF RUINED BUILDINGS LITTERING THE STREETS.

A graphic account of the effects of the great Indian earthquake was given recently in "The Times." It was said that "north of the Ganges the land looks like long waves breaking into spray. From Samastipur to Motihari, in Bihar, the waves measure two miles, pointing north-west. Near rivers and marshes the



A COUNTRY WHICH "LOOKS LIKE LONG WAVES BREAKING INTO SPRAY" : A DROP OF SEVEN FEET IN THE GROUND LEVEL OF THE GARDEN OF THE COLLECTOR'S BUNGALOW AT MUZAFFARPUR.

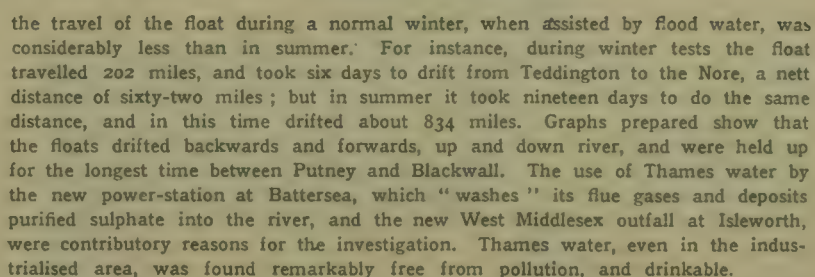


A JAGGED RENT AND A DROP IN THE GROUND LEVEL AT MUZAFFARPUR : ONE OF THE "INNUMERABLE FISSURES" FROM WHICH THE EARTH EXPELLED WATER, "LIKE A SPONGE WHEN SQUEEZED."

land slid inwards in terraces, carrying with it buildings and bridges, and, like a sponge when squeezed, expelled water from innumerable fissures. The channels of the Ganges and Gogra Rivers have been greatly altered. . . . In 900 miles of the Bengal and North-Western system and the Tirhut system there is hardly a mile of track undisturbed and no bridge undamaged. . . . The River Monghyr was sucked into its bed, carrying bathers with it. The bed remained dry for several minutes, then the returning water shot up through fissures some 50 feet 'long.' It has been pointed out that the full havoc of the earthquake may not yet have been felt. There have probably been big changes in the land and water levels in Bihar, and there may therefore be extensive flooding when the monsoon comes. The Viceroy's Relief Fund now amounts to over £100,000,



DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.





## THE WORLD OF SCIENCE.

### A RARE AND STRANGE ANTELOPE: THE SACRED TAKIN.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IN my newspaper the other day, was a brief account of that strange animal, the takin (*Budorcas taxicolor*), which for the past eleven years has begged for buns in the Gardens of the Zoological Society. Of all the thousands of people whose attention has been attracted by its somewhat uncouth appearance, I wonder how many realised that they were looking, not only at the rarest animal in the Gardens, but also one of the most interesting.

Its general appearance is well shown in the subjoined photograph (Fig. 3). But this is a female, and therefore with but small horns. Very few Europeans have ever seen it in its native wilds, and I believe only one or two of our big-game hunters have ever killed one. The only case I can lay hands on is the specimen of the Kan-su race, shot years ago by Mr. Fenwick-Owen. The takin lives in the almost inaccessible mountain ranges extending from the Mishmi Hills, on the northern frontiers of Assam, into Sze-chuan, Yunnan, Thibet, and part of Kan-su.

Nearly as large as a mule, the most striking characteristics of this animal are the conspicuously convex nasal area, from the eyes to the muzzle, known as the "chaffron"; the extremely short cannon-bones, the diameter of which is nearly half their length; and the very large size of the lateral hoofs,

suggesting that they may take some helpful part in rock-climbing. For these animals live at a great elevation, generally under the snow-line—up to about 8000 ft.—inhabiting the most thickly-wooded declivities of these fastnesses, which they leave only at night to feed. In winter, when the mountains are deep in snow, they ascend to the elevated regions above the forest, where no snow falls at that season, finding there an abundance of dry herbage on the slopes exposed to the sun. Though generally living a solitary life, or in small parties, it is said to collect into herds of considerable size during June.

The coloration of the takin of the typical Mishmi country varies from yellowish to reddish-brown, lightest on the back, darker on the hinder parts and legs. The head is black. But in a specimen of the Kan-su takin, this coloration of the fore-quarters is of a bright golden yellow, while specimens from Shen-si are wholly orange-coloured; and this last type has been named *Budorcas bedfordi*. In Bhutan there is found a species with smaller horns, which is distinguished as a sub-species of the typical form, under the name *Budorcas taxicolor whytei*.

On the subject of the affinities of the takin, there are many opinions. The teeth, which are extremely important guides in this matter, it is to be noted, resemble those of sheep and goats, and differ conspicuously from those of oxen. It is unfortunate that no complete skull is known in England, but the remains in the British Museum show that it is

remarkable for the great depth in front of the eyes; while the relatively short and highly arched nasal bones cover an enormous nasal cavity. This is a well-known feature of animals which live in the rarefied atmosphere of great elevations. We find a similar nasal cavity in the chiru, or saiga antelope of Thibet, and of the Thibetan domesticated goat.

One authority suggested that the takin is "essentially a serow." This is a goat-like antelope, represented by several species, ranging from the Himalayas, through China and Japan to Sumatra, linking up with the oxen through the musk-ox on the one hand, and the sheep and goats on the other. But there is really no justification for this association with the oxen. Another supported the view as to the relationship with the musk-ox, basing his conclusions on the striking shortness and great width of the cannon-bones, the shape of the skull and horns, the small and strangely shaped ears, the hairy muzzle (like that of sheep or goats), the shortness of the tail (a mere stump), and the large lateral hoofs.

It is worth noting that one finds such phenomenally short cannon-bones only in the takin, the musk-ox, and the Rocky Mountain goat (*Oreamus*). That these three animals are indeed related seems to be indicated by the fact that they are linked by two extinct species—*Euceratherium* and *Preptoceras*—found in certain caves in California. That the ancestors of these two came from Asia is practically certain in the opinion of the late Richard Lydekker, one of the foremost authorities of his time on fossil animals; and they represent an assemblage of ruminants of which the takin and the serow are the sole survivors.

Almost nothing is known of the habits of this most remarkable animal in a wild state. Here is an opportunity for some enthusiastic student of "ecology." But he would have to live for long months in isolation, and under conditions of trying discomfort. Yet, if he could get reliable information as to where he would be most likely to find his quarry, and devise measures for gleaning something of their habits when they come abroad to feed, he would achieve what no other European has yet succeeded in doing.

And now I want to say something about the horns of the takin. Those of the female, as will be seen in Fig. 3, are small, perched on the top of the head, and point backwards, their

bases touching in the middle line. Those of the male have the same general form and direction, but are much larger—ranging from 18 in. to 20 in. along the front curve, and attaining a circumference of as much as 1 ft. It is not, however, their size so much as the remarkable difference which

obtains between the horns of young animals and those of the adult. For in the former they are quite straight, and curve gradually towards adolescence. We have a precisely similar change in the horns of the white-tailed gnu. In the half-grown animal, they stand straight up from the head like a pair of spikes. Bearing this in mind, turn to the photograph of the horns of the adult (Fig. 1). Herein they curve abruptly downwards, and then turn straight upwards, like hat-pegs! Some years ago, a calf was born at the "Zoo," and in due time these upright spikes made their appearance. But no record seems to have been kept either as to the manner in which this strange transformation into the hooked form took place, or the time taken in its completion. I believe the growth into the hooked form is accomplished by a different growth-rate of the upper and under surfaces of the horn, so that gradually the original spike began to turn downwards, and then upwards. Since this beautiful antelope has been saved from extinction in the Great

Kruger Park at Pretoria, it is to be hoped that some zoologist will devise an opportunity of keeping a calf under observation to settle this point.

Another peculiarity of horn-growth, now I am on this theme, is seen in the extraordinary outgrowth from the top of the head to form a great pedicel for the horns, in some of the hartebeests (Fig. 2). Here, also, the horns grow downwards, then backwards; but after a very different fashion from that seen in the takin.



2. ANOTHER PAIR OF HORNS OF STRANGE FORMATION: THE SKULL OF THE LELWEL HARTEBEEST (*BUBALLS LELWEL*), WHEREIN THE HORNS DIFFER FROM THOSE OF ALL ANTELOPES, IN THAT THEY RISE FROM A GREAT PEDICEL OF BONE PROJECTING FROM THE TOP OF THE SKULL.

The horns themselves are also peculiar, in that they are turned sharply backwards, forming a hook, as in the gnu, but directed backwards instead of forwards. It can easily be seen that the horns differ entirely in position, with relation to the eye-socket (A), from those of the gnu seen in Fig. 1.



1. THE SKULL OF A VERY REMARKABLE ANTELOPE, THE WHITE-TAILED GNU (*CONNOCHÆTES GNU*), AT ONE TIME THREATENED WITH EXTINCTION: THE ANIMAL'S PECULIAR HORNS, WHICH TURN SHARPLY DOWNWARDS, THEN UPWARDS TO FORM A HOOK; THE EYE-SOCKET BEING SEEN AT A.



3. ONE OF THE RAREST AND MOST INTERESTING ANTELOPES NOW LIVING IN CAPTIVITY, AND PROBABLY THE ONLY ONE OF ITS RACE TO BE BROUGHT TO EUROPE ALIVE: THE FEMALE TAKIN (*BUDORCAS TAXICOLOR*) IN THE LONDON "ZOO."

The fact that this is a female accounts for the small size of its horns. The takin, it should be noted, is regarded as sacred by the natives—hence it is extremely difficult to secure.

Photograph by D. Seth-Smith.



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CORRUPTION:  
CAPTAIN  
B. E. MILES,  
CHIEF OFFICER  
OF THE

LONDON  
SALVAGE CORPS.

At the Old Bailey, on February 12, Capt. Brynmor Eric Miles, Chief Officer of the London Salvage Corps, was sentenced to four years' penal servitude. The jury, after an absence of an hour and fifty minutes, found him guilty on five counts, four of which related to corruption and one to conspiracy. The summing-up of Mr. Justice Hawke lasted 3½ hours.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



LT.-COMMANDER R. L. TUFNELL.

Elected M.P. (National Conservative) for Cambridge in the by-election on February 9. He secured a majority of 2720 over the Labour candidate; as against the Conservative majority of 14,795 in 1931.



THE SIGNING OF THE BALKAN PACT: MM. YEVITCH, TITULESCU, MAXIMOS, AND ROUDJI BEY (SEATED; L. TO R.), FOREIGN MINISTERS OF YUGOSLAVIA, RUMANIA, GREECE, AND TURKEY.

The Balkan Pact was initiated on February 4 in Belgrade by the Ministers for Foreign Affairs of Greece, Rumania, Turkey, and Yugoslavia. There is said to have been a protracted discussion between M. Yevitch, the Yugoslav Minister, and his three colleagues before the final agreement was reached on the terms of the Pact. Yugoslavs asserted that M. Yevitch was able to obtain several modifications with a view to conciliating Bulgaria and Albania.



MR. WASHINGTON SINGER.

A son of Mr. Isaac Singer, the maker of the famous sewing-machine; and a well-known racehorse owner. Died Feb. 12. Nearly won the Derby, 1926 (Lancegaye), and in 1932 with Orwell, a horse which won £29,251 in two years' racing.



DR. BERNARD HOLLANDER.

The well-known specialist and authority on mental and nervous diseases. Died February 6; aged sixty-nine. Born in Vienna. Formerly clinical assistant to Kraft-Ebing of Vienna, and to Sir David Ferrier at King's College Hospital.



MR. DOUGLAS FRESHFIELD.

The great explorer and mountaineer. Died February 9; aged eighty-eight. Made a total of twenty-seven first ascents, beginning when only nineteen; including three in the Caucasus. A member of the Council of the Royal Geographical Society, and an additional member of the Mount Everest Committee.



THE MAHARAJAH OF DARBHANGA.

The Maharajah of Darbhanga (Sir Kameshwar Singh) has very generously offered to pay for the re-planning of Dharbanga town, which suffered severely in the Indian earthquake; the number of fatalities amounting to at least 1897.



MARY, DUCHESS OF HAMILTON.

Wife of the twelfth Duke. Died February 10; aged eighty-one. The eldest daughter of the seventh Duke of Manchester and sister of Lord Charles Montagu, Louise Countess of Gosford, and the Countess of Derby. Their mother was the beautiful Countess von Alten of Hanover.



GENERAL SIR PERCY RADCLIFFE.

G.O.C., Southern Command. Died while hunting on February 9; aged sixty. Served with the Horse Artillery in South Africa. Was appointed to the Staff at the beginning of the Great War. Transferred to Canadian Corps, 1916.



THE YOUNG KING OF AFGHANISTAN: ZAHIR SHAH, WHO SUCCEEDED THE ASSASSINATED NADIR SHAH.

Zahir Shah succeeded his father, King Nadir Shah, who was assassinated on November 8 last. In spite of gloomy prognostications, he was able to take his seat on the throne without serious opposition, and the new reign began uneventfully. Later it was learned that the religious leaders of Afghanistan had published an interesting statement thanking the nation for discharging its duty to the late King by recognising his son.



THE CONSTITUENT COUNCIL OF THE UNITED IRELAND PARTY HELD AT DUBLIN: BLUE SHIRT LEADERS AMONG SOME OF THE 1600 DELEGATES WHO ATTENDED.

The first Ard Fheis, or general constituent council of the United Ireland Party, was held in the Dublin Mansion House on February 8. Some 1600 accredited delegates were present in his speech, General O'Duffy inveighed against "watery Communism." The names of the "Blue Shirt" leaders seen here are (from left to right) Mr. J. Dillon (seated below small flag), Mr. W. Cosgrave, General O'Duffy, Mr. F. McDermott and General Mulcahy.

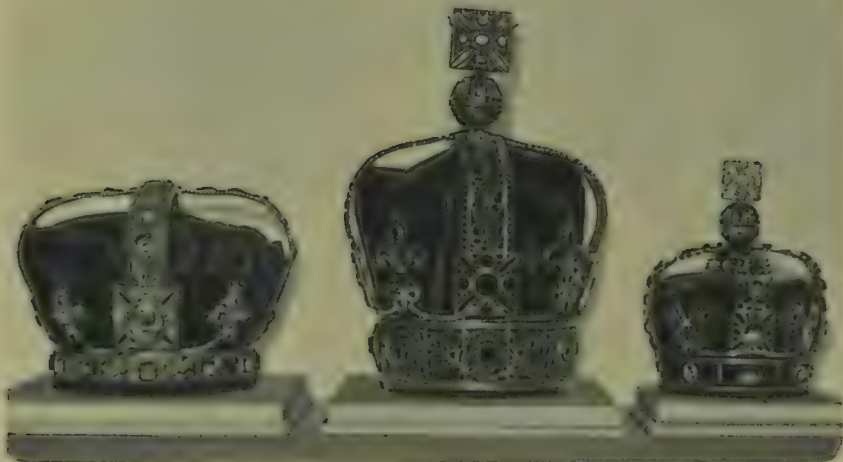


A PROFESSIONAL COMEDIAN AT THE OXFORD UNION: MR. GILLIE POTTER, WHO PROVED A MOST POPULAR DEBATER (FOURTH FROM LEFT), WITH MEMBERS OF THE UNION.

Mr. Gillie Potter, the comedian who is so popular with listeners to the wireless, made a hasty journey from Brighton to make his debut at the Oxford Union on February 8. He appeared in order to support a motion (which was carried by 243 votes to 164) "that this generation must break with tradition in order to create a brave new world." Those seen here are (l. to r.) K. R. F. Steel-Maitland, Gordon Murray, J. C. Martin, "Gillie" Potter, L. A. Larson, D. F. Karaka (President), J. P. Hickerton, and C. S. M. Bereton.



## ART AND CRAFTSMANSHIP AT HOME AND ABROAD.



THE CORONATION CROWNS OF CHARLES II., GEORGE IV., AND QUEEN ADELAIDE (LEFT TO RIGHT) AT THE LONDON MUSEUM: A RECENT LOAN BY LORD AMHERST.

A recent loan by Lord Amherst is attracting much attention at the London Museum. It consists of the crowns worn at their coronations by Charles II., in 1661, George IV., in 1821, and Queen Adelaide, in 1831. All three are of silver. The jewels have been removed and the small orb is missing from the crown of Charles. Queen Adelaide was married to William IV. in 1818, and survived him many years.



THE ARMOUR OF A WARRIOR OF THE FIFTH CENTURY B.C. FOUND IN A GRAVE IN ITALY: THE BRONZE HELMET AND SWORD, SUCH AS ÆNEAS MAY HAVE WORN.



BOUGHT BY THE TATE GALLERY: "THE GOLDEN HEAD," A BRONZE BY MR. ANDREW O'CONNOR.

The work of this distinguished American sculptor includes the Statue of Justice at the Hague. His latest work is "Descent from the Cross," a stone group designed to stand sixty feet above the main porch of St. Patrick's, New York.



THE MASTERPIECE OF THE WEEK BEGINNING FEBRUARY 15 AT THE VICTORIA AND ALBERT MUSEUM: A WARDROBE FORMERLY BELONGING TO DAVID GARRICK.

About the middle of the eighteenth century the taste for Oriental decoration revived in England in association with the "Gothic" and rococo styles; and David Garrick, in his villa at Hampton-on-Thames, reconstructed about 1774 by Robert Adam, fitted up his own bed-room in this fanciful and exotic manner. This wardrobe is one of a pair which forms part of the set.



THE BREASTPLATE FOUND WITH THE HELMET AND SWORD SHOWN ABOVE; FORMED OF TWO BRONZE PLATES JOINED LATERALLY BY HINGES AND ABOVE BY SHOULDER-PIECES.

A discovery of great archaeological interest has lately been made at Mt. Albani, in the Lanuvio district, about twenty-nine miles south-east of Rome. A peasant working on the land found an ancient grave containing a complete set of armour as funerary equipment. There were, in good preservation, a bronze breastplate, a helmet, a curved sword, a lance head, and a bronze throwing-disc and strigil. Professor Moretti, Director of the National Museum, Rome, has dated them as approximately of the fifth century B.C.



A "HENRY VIII." CHALICE AND PATEN IN SILVER SOLD TO AUSTRALIA FOR £1250.

This early sixteenth-century chalice and paten have been purchased by the Melbourne Art Gallery for (our correspondent informs us) the sum of £1250. They are, until departure, to be seen at the London Museum. Chalice of this date are very rare.



A GERMAN MUSEUM'S "TREASURE OF THE MONTH": A 16TH-CENTURY STATUETTE OF A HORSE—THE MODEL FOR AN EQUESTRIAN STATUE OF MAXIMILIAN I.

The example of the Victoria and Albert Museum in selecting one of its treasures for special temporary exhibition has been followed by the Deutsche Museum, Berlin, where a "masterpiece of the month" is now regularly exhibited. The February masterpiece is a fine bronze statuette of a horse, the model for an equestrian statue of the Emperor Maximilian which was to have been erected at Augsburg in the early sixteenth century.



LAST WEEK'S TREASURE AT THE V. AND A. MUSEUM: A DRAWING BY ROSSETTI.

There could be no more typical example of the draughtsmanship of Dante Gabriel Rossetti (1828-1882) than this study of the woman who eventually became his wife, Elizabeth Siddal. She posed also for Millais and Holman Hunt.



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## BANKING AND THE PUBLIC.

By JOHN OWEN.

EACH year the bank, by the use of its imagination, a little increases its appeal to the imagination of the public. The modern bank seeks to anticipate rather than to wait for a demand: and it has not gone unrewarded, for more and more do people assume that facilities are available for them, whether they remain at home and want advice on their investments, or go abroad and require the convenience of easily available cash. The fact is, we have at last come to realise that there is little that our bank cannot do for us in such matters as looking after our money, keeping our accounts, paying out for us our subscriptions, investing our savings, arranging letters of credit, and so on. I think I have referred to the recent feature of "night banking," by means of which a business man not wishing to keep a large sum unprotected over night can drop his money into a bank letter-box, and go to bed in peace. But perhaps the latest idea is the loose-leaf pass-book, on the lines of the already familiar loose-leaf ledger. The mechanisation of ledger-keeping is another feature designed to save time and money, and so the better to serve the public. Another enterprise of the modern bank is the very small or temporary branch. A local office is set up in, for instance, the grounds of an exhibition, trade fair, or agricultural show; and this is always a greatly appreciated convenience.

But during the last year or two the public has discovered a new interest in its banks. It has come to realise how closely the banks are identified with the life of the nation, and if I wanted to mention the very newest conveniences which the banks supply, I might almost declare that these certainly include the annual speeches of the bank chairmen. For the deliverances of these authorities contrive to communicate to the general public some idea of the real situation in national and world commerce. True, there have been these speeches in many other years. But the country used to think that High Finance was beyond its

comprehension. To-day it is beginning to "want to know." And it turns to the speech of the Chairman of Lloyd's Bank, or of Mr. McKenna at the Midland Bank meeting, for instance, to obtain an expert opinion on all the current talk of immense trade improvements. The note of these responsible authorities is that of caution. While we are assured that there is some improvement, we are asked not to run to the extreme

the big banks provide. The rather flatulent optimism which often succeeds a time of depression will sometimes dispose the nation, no less than the individual, to relax a little of its effort to achieve improvement. We have every right to be cheerful, but we are not yet out of the wood, and over-confidence may do a lot of harm. The speeches of the bank chairmen will reflect the time for national self-congratulation when that time comes.

But apart from their interest to investors and to a public concerned for the nation's commercial welfare, these speeches have a general social value. They often embody hints to the country for the improvement of its intellectual and physical happiness. A marked feature of one speech of the present year is the plea made for the investment of capital in useful public work such as housing. Finally, for some people these addresses by the Big Five chairmen have the fascination that attaches to skill in the gymnasium: the ease with which these masters of finance handle figures and discuss economic policy is intellectually stimulating.

Banks may have their faults. But it can certainly be claimed that the British banking system is superior to all others in the world. And the fact would be conceded in other countries. One has only to go abroad, carrying one's bank's travellers'-cheques, or letters of credit, to realise the esteem in which the British bank is held. Its paper, in the hands of its customer, is a social and financial passport, and that customer knows that wherever he may be, at home or abroad, his bank, through its branches, or—where in other countries it is without a branch—its correspondents, will serve him in every way possible, remove his anxieties, and make his travel a pleasure. Whether he wants a letter of credit or not, the traveller, before setting out for the journey, may very well drop in upon his bank manager. Many of these men

have themselves seen a good deal of the world, and their advice is sound and valuable.

Let every bank customer realise what his bank can do for him.



PRESIDENT ROOSEVELT SIGNS THE GOLD RESERVE ACT ON HIS FIFTY-SECOND BIRTHDAY: A HISTORIC MOMENT IN THE UNITED STATES.

In Washington on January 30—his fifty-second birthday—President Roosevelt signed the Gold Reserve Act, which gives him control over the banking system and financial structure of the United States. With him are Mr. Herman Oliphant, Legal Adviser to the Treasury Department; Mr. Henry Morgenthau, Secretary of the Treasury; Mr. Eugene Black, Governor of the Federal Reserve Board; Professor George Warren; Mr. George L. Harrison, Head of the New York Federal Reserve; and Professor James Rogers.

of assuming that trade is bounding up. Yes, such a warning is required—the newest unemployment figures prove the need—and the fact that the bank chairmen are uttering it is certainly among the services to the public which

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### Statement of Accounts, December 31st, 1933

LIABILITIES		£
Paid-up Capital..	.. .. .	14,248,012
Reserve Fund ..	.. .. .	11,500,000
Current, Deposit and other Accounts (including Profit Balance) ..	.. .. .	415,474,036
Acceptances and Confirmed Credits ..	.. .. .	10,176,005
Engagements ..	.. .. .	5,657,399
ASSETS		
Coin, Bank Notes and Balances with Bank of England	.. .. .	42,233,852
Balances with, and Cheques on other Banks ..	.. .. .	13,821,540
Money at Call and Short Notice ..	.. .. .	21,035,289
Investments at or under Market Value ..	.. .. .	118,086,369
Bills Discounted ..	.. .. .	62,828,431
Advances to Customers and other Accounts ..	.. .. .	164,440,337
Liabilities of Customers for Acceptances, Confirmed Credits and Engagements ..	.. .. .	15,833,404
Bank Premises at Head Office and Branches ..	.. .. .	9,540,378
Other Properties and work in progress for extension of the business ..	.. .. .	1,106,063
Shares in Yorkshire Penny Bank Ltd. ..	.. .. .	750,000
Capital, Reserve and Undivided Profits of		
Belfast Banking Co. Ltd. ..	.. .. .	1,605,078
The Clydesdale Bank Ltd. ..	.. .. .	2,995,737
North of Scotland Bank Ltd. ..	.. .. .	2,377,688
Midland Bank Executor and Trustee Co. Ltd. ..	.. .. .	401,286

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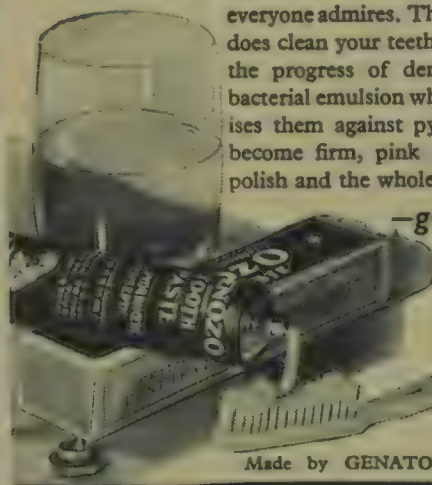
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WHERE WINTER IS SPRING  
QUISISANA & GRAND HOTEL  
On the sea. Park and Tennis.



By H. THORNTON RUTTER.

A vintage black and white photograph of a family in front of a house. A man stands on the left, a woman sits in a small car in the foreground, and a larger car is parked behind it. The house has multiple windows and a chimney.

The Siddeley "Special" incorporates a number of features drawn from aero-engine practice. A car of this type, it may be recalled, was used last year for the first International Survey of the London—Istanbul Continental highway, pioneered by the Automobile Association.

In fact, my advice to those with cold garages is to have two heaters. One to place under the oil container and the other inside the bonnet, or hanging against the radiator to keep the water warm.

Actual experiments have discovered that at temperatures below 90 deg. Cent. or 194 deg. Fahr.—a comparatively high working temperature—an increase in the oil supply reduces the rate of cylinder wear, which otherwise tends to rise rapidly as the temperature falls. But, after all, faulty lubrication is still the chief cause of mechanical troubles in the motor-vehicle. Therefore, be not sparing in using oil, and try to warm up the engine before asking it to start working hard. If no automatic safeguard against such troubles exists, there is nowadays a wonderful chain of service stations. Castrol, for instance, has 2400 in England, where any motorist can have his or her car mechanically serviced and oiled thoroughly while they wait, at small

cost. Personally, I think it is wiser to pay regular visits to one of those service stations equipped with all the latest plant and tools to lubricate and clean the car properly, than try and save a few shillings by doing the work incompletely oneself.

British cars, by the way, have distinguished themselves in the Monte Carlo Rally and its Concours de Comfort competitions. In fact, in the latter, English competitors won all the first prizes; and the Grand Prix d'Honneur as well. Also, in the general classification, the new 10-h.p. Triumph "Gloria," driven by Donald Healey, was placed third, being only beaten for first place by 2½ points. Both the winning Hotchkiss and the Chennard Walcker, placed second, were big cars of high horse-power, so our English light car's performance is made more brilliant by comparison. The Talbot "95" saloon, driven by "Charlie" Joyce, repeated the success of his partner, Mr. A. H. Pass, who won the Grand Prix d'Honneur in 1930 with a Sunbeam. The Talbot also won other prizes. On Feb. 3, Donald Healey and other Triumph drivers in this Rally were entertained at the May Fair Hotel, London, to celebrate their victory in winning the first and other prizes in the light-car classes (under 1500 c.c.). British cars of every make will benefit by the triumph of the Triumph "Gloria" (if one may be

[Continued overleaf.]



A CAR CHOSEN BY A POPULAR "STAR": MISS LILY DAMITA WITH HER  
NEW 25-H.P. ROLLS-ROYCE SEDANCA, SUPPLIED BY MESSRS. JACK BARCLAY,  
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Miss Lily Damita, it will be recalled, is appearing with Mr. George Robey in the musical comedy, "Here's How," which opened in Manchester on February 6. It will be seen in London shortly, at the Saville Theatre, the opening performance having been arranged for February 22.

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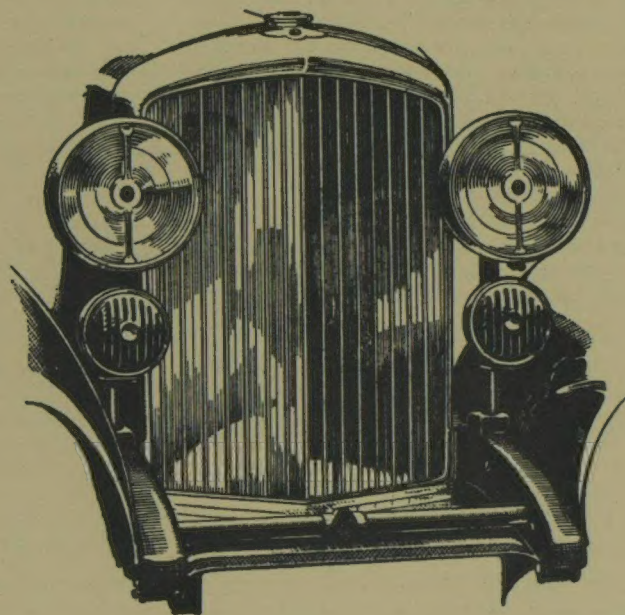
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—Morning Post

Equally as remarkable as the riding qualities of the car was its extraordinary silence. Indeed, although it is definitely a sports car with an almost racing car performance, it glides along so silently, however fast, and in whatever gear, that practically the only sound heard is the wind in the radiator and the hiss of the tyres on the road

—Manchester Daily Dispatch

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(Continued.)

excused for the pun), as to pilot cars of this type from Athens to Monte Carlo over fearsome tracks, snow, and quagmires of mud, is a feat few would believe possible for light cars. Consequently, all our English light cars get the benefit of the success of these Triumphs, and share their limelight of publicity all over the world. Singers also won prizes in this Rally, and Ford cars won the greatest number of awards. Mr. J. W. Whalley, on his Ford, starting from Athens, was placed fifth in the general classification of the Rally, and thereby won the Public Schools Challenge Trophy for drivers educated at British public schools. Another English car, the Riley, was placed seventh, also starting from Athens, from which starting point the first fifteen cars were placed in the road results, including two Triumphs, three Fords, and a Riley, so England had her fair share of the spoils.

Another success was the first prize in the over 1500 c.c. class for open cars in the Comfort Competition, won by Mr. S. H. Light with his S.S.I.; the second prize being awarded to Mr. E. W. Sanderson's Alvis. The first prize for closed cars over 1500 c.c. was won by Mr. Joyce's Talbot, the second by a Ford, the third prize by the Railton-Terraplane (an Anglo-American product), the fourth by Lionel Martin's Talbot (an Etonian victory), the fifth a Delahaye, and the sixth placing being G. F. Salt's Alvis. To add to these wins for English cars, Mr. F. S. Barnes's Singer was placed first in the under 1500 c.c. closed-car class, and Major D. E. M. Douglas-Morris's Invicta first in the open-car class under 1½ litres, with a Singer second and a Triumph third.

Those of our readers who appreciate beautiful photography will find much to delight them in "Photograms of the Year (1933)" (Iliffe and Sons, Ltd.; 5s.), of which we have received a copy. It is edited by F. J. Mortimer, who contributes an interesting article on the "Year's Work." C. J. Symes, F.R.P.S., writes on the photographs reproduced in the volume; and there is a descriptive note

on the progress of photography in almost every country in the world. Turning to the photographs themselves, we find every *genre* fully represented—from fine studies of outdoor scenes, natural forms, and machinery, remarkable for their exquisite detail, to bold impressions of the nude and of atmospheric effects, in which everything is sacrificed to composition and depth. There are also a number of portraits of the greatest interest. At the end are to be found details of British Photographic Societies, and other matters of interest to the photographer.

The Naval situation at the moment is fraught with somewhat feverish interest. The extensive building programmes undertaken in U.S.A. and Japan, and the imminent possibility of the British Navy's being brought up to Treaty strength, makes the perusal of Jane's "Fighting Ships; 1933" (Sampson Low and Marston; £2 2s.) an absorbing study. The new French battle-ship *Dunkerque* will probably be found to merit the greatest interest of any single ship in this volume. A drawing of her is included, and details are given of her speed, armour, and armament, which is to consist of eight 13½-inch guns. Designed as a reply to the German *Deutschland*, this remarkable vessel has features in common with our own *Nelson* and *Rodney*. A new feature of "Fighting Ships" is the summary of naval forces inserted in many of the sections, and the fleet distribution of the British, U.S.A., and French Navies. In the British section the most interesting photographs are to be found among the cruisers; while the curious new ship, the *Guardian*, has merited three illustrations. The mystery which now shrouds Japanese construction has to a certain extent been pierced in the cases of the *Fuso*, *Yamashiro*, and the aircraft-carriers. Other interesting photographs are to be found in the reconstructed Portuguese section, together with the illustrations of the Swedish *Sverige*, the Yugo-Slav monitors, and Mexican gun-boats. As usual, "Fighting Ships" is most ably edited by Dr. Oscar Parkes, O.B.E.

## "WITHIN THE GATES," AT THE ROYALTY.

NOT a play for all tastes, being a bewildering mixture of symbolism, expressionism, and naturalism, but one that no keen playgoer should ignore. There is real beauty in the writing, and the music which accompanies much of it is decidedly expressive. It is a bitter play, for Mr. Sean O'Casey seems to have a venomous hatred of the world. Not one entirely decent character does he permit upon his stage. Nevertheless there is much humour, as was to be expected from the author of "Juno and the Paycock." The play defies description in detail. A bishop and his sister, a harlot, a dreamer, an atheist, chair attendants, a policewoman, members of the Salvation Army, nursemaids and guardsmen troop crazily to and fro, seeking a way out from the maze Mr. O'Casey declares this world to be. Miss Marjorie Mars gives a perfect performance as the Harlot; cheap and common on the surface, she indicates the underlying pathos and fineness of the character. Mr. Douglas Jefferies is excellent in the difficult rôle of the Bishop; it would be easy to suggest a smug hypocrisy, rather than a well-intentioned, if narrow-minded and selfish, cleric. The play has been staged with rare skill by Mr. Norman Macdermott, and, whatever its fate may be, it provides a distinguished opening for his season at the Royalty.

It is interesting to note that the Canadian Pacific Line are taking full advantage of the popularity of the pleasure-cruise by placing one of their favourite cruising liners on the spring cruising list. This vessel, the *Duchess of Atholl* (20,000 tons), was timed to leave Liverpool on Feb. 15, and is to sail again on March 8 and March 29 next, for cruises in the Mediterranean, calling at various ports; and the *Montrose* (16,400 tons) leaves Liverpool on April 20, on an extended Mediterranean trip of twenty-four days.



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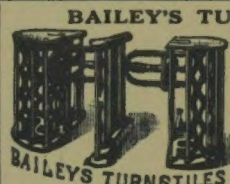
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THERE are many important new stamp issues of high interest in preparation at home and abroad, but the predominating note in this month's new issues is the surcharged provisional or overprinted stamp. Many countries have adopted the economical expedient of using up surplus stamps of one series to serve another purpose.



CUBA:  
A STAMP  
OVERPRINTED  
BY THE  
REVOLUTION-  
ARY GOVERN-  
MENT.

The collector is watchful of such novelties, partly for the opening they afford for misprints and varieties. In a few cases they have significance as historic documents. Such is the case with the current series of Cuban stamps, which is now arriving with the overprint of the revolutionary Government. The overprint on my specimens reads: "Gobierno Revolucionario 4-9-33", in three lines, sometimes reading upwards and sometimes downwards, and almost obliterating the features of the Cuban patriots.

Our much-announced new series of photogravure stamps for our own country, which it was hoped to introduce at the beginning of the year, will not materialise until late in the coming summer. Meanwhile we have had the unusual experience (for Britain) of a local stamp issued for



A SUPPRESSED BRITISH AIR-MAIL STAMP.

"air mail," and, after a brief service as such, being prohibited or declared illegal. The stamp is quite a pictorial curiosity, even among air-mail stamps, showing in three panels scenes of London-Southampton-Plymouth linked by the Provincial Airways West-Country Air Service.

The so-called "Martyrs" issue of China, initiated in 1932, is now completed with a long-delayed 50-cent green denomination. From this country there is also a new air-mail stamp of 25 cents orange, in the design showing a mail plane passing over the Great Wall of China.



CHINA: THE AIR POST OVER THE GREAT WALL.

Works of Colombia have essayed to produce an "Old Master" on the stamps designed to commemorate the fourth centenary of the founding of Cartagena, the chief city of the department of Bolivar. The portrait of the founder, P. de Heredia, is ambitious, but the lithography is of the poor kind associated with Colombian stamp issues. There are three values: 1 centavo green, 5 centavos brown, and 8 centavos blue. At the same time, four of the air-post stamps of the 1932 series have been overprinted with a centennial inscription and surcharged with new values. The edition of these is somewhat small, and they are only valid for postage until the end of February.

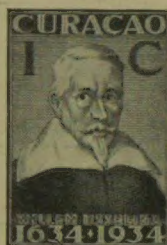
The portraiture on the tercentenary stamps of Curaçao is vastly superior to Colombia's poor effort. The picture of Willem Usselinx is a very fine example of steel-plate engraving in miniature, and all the other subjects are produced in similar style. The set is a long one, with no fewer than seventeen values in six designs. The other designs show Frederik Hendrik, Jacob Binckes, Cornelis Eversten de Jongste, Louis Brion, and the sailing-ship Johannes van Waalbeck.

A new series of pictorial stamps is in progress for Eritrea, done in photogravure from designs by Professor Rondini. The pictures are all striking, and I have selected for illustration one showing a fish-market. Other subjects are a camel, a much-twisted tree, a desert watering-place, ancient ruins, an elephant, and types of native womanhood.

Among our British Colonies, Trinidad and St. Helena are preparing new sets of pictorial stamps. New Zealand is to have its new series almost immediately, and Australia is preparing a stamp for the centenary of the old Colony of Victoria, which occurs this year. The Maldives Islands, which came into the limelight with a minor revolution at the turn of the year, has added a 6-cents red-brown stamp to its current photogravure series showing the minaret.



ERITREA: A FISH-MARKET.



CURAÇAO:  
A FINE MINIATURE  
OF A DUTCH  
COLONIAL  
PIONEER.



MALDIVES  
ISLANDS:  
A MINARET  
ON THE NEW  
6-CENTS  
STAMP.

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